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October

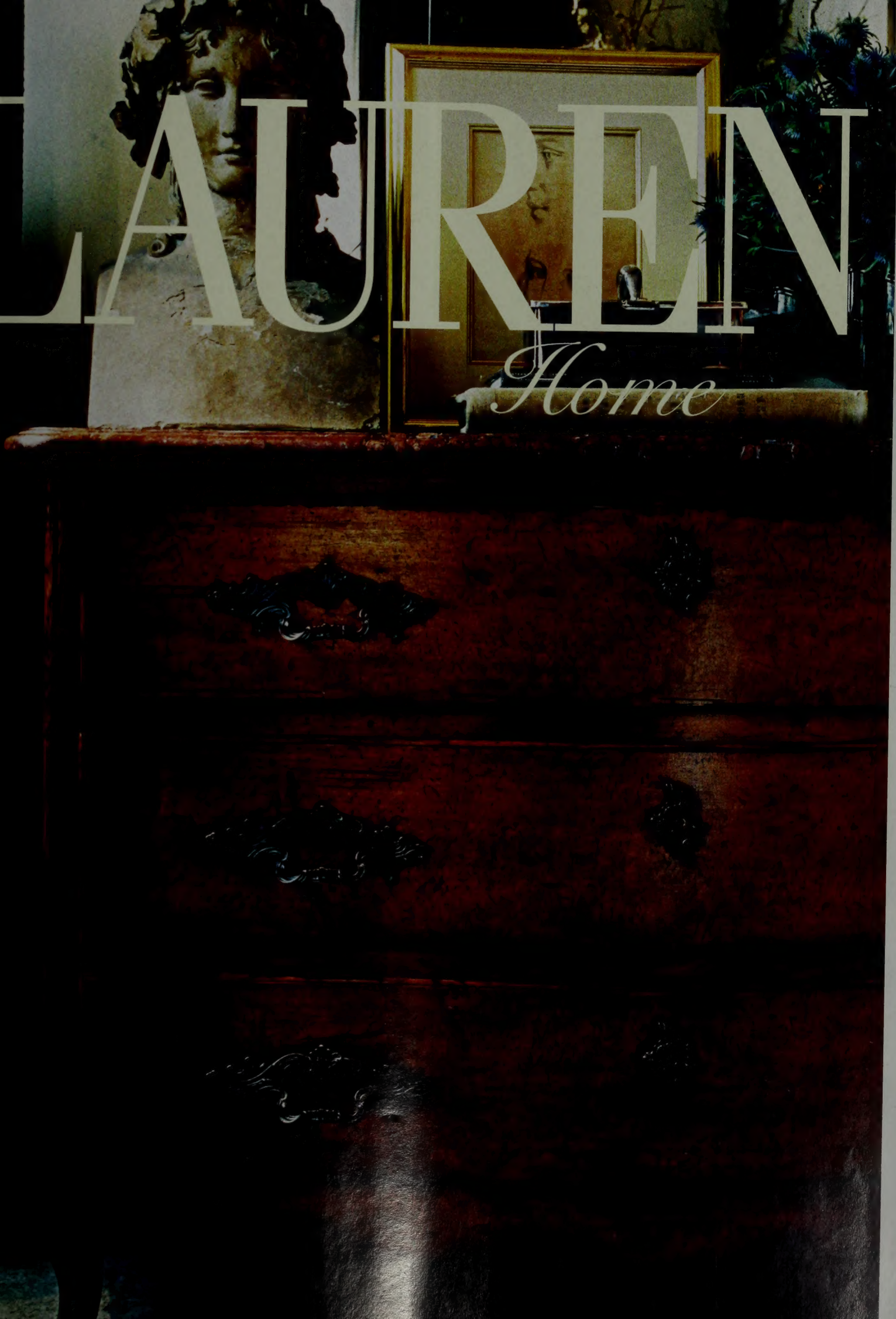
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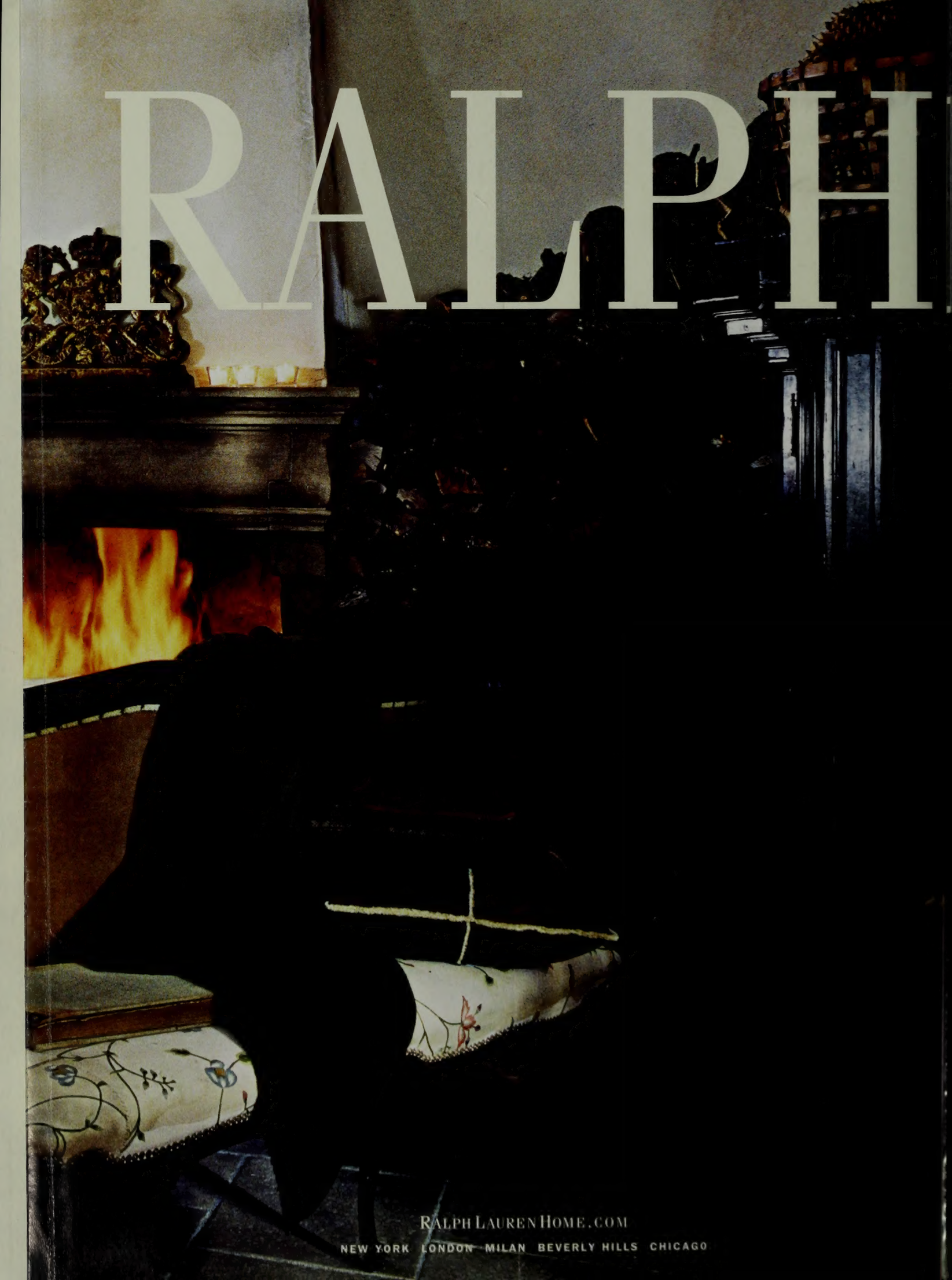
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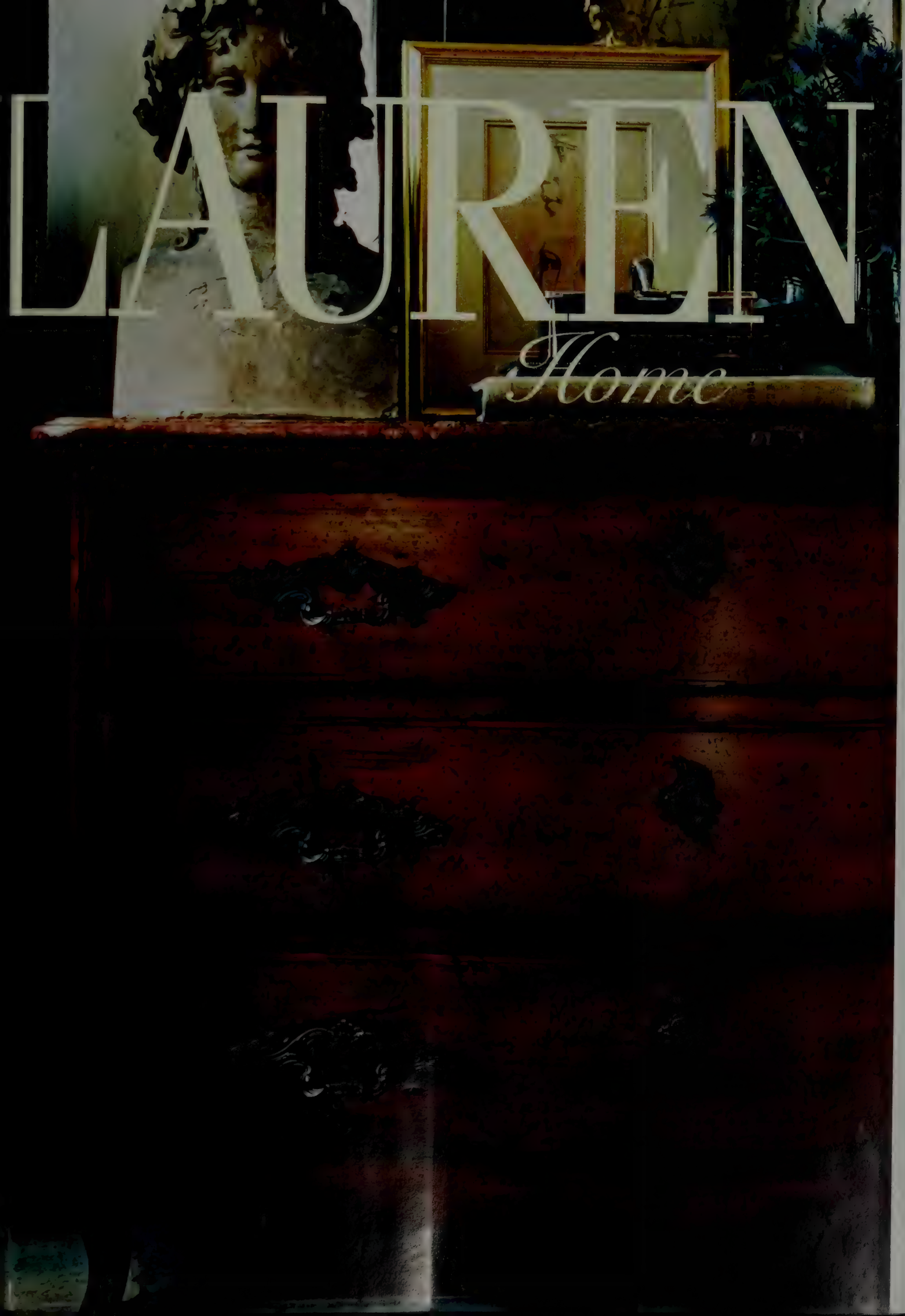

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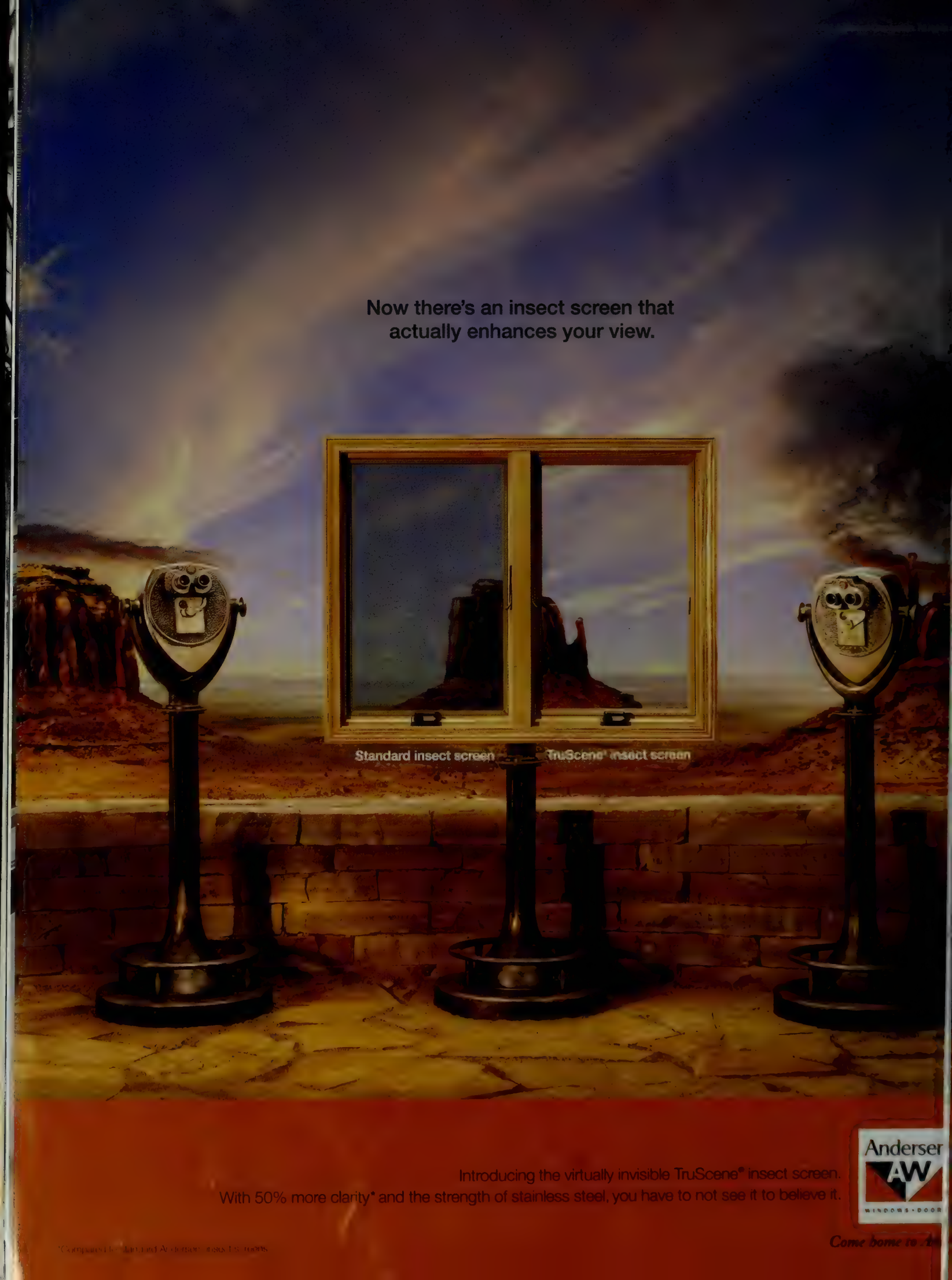


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To RSVP or for more information, call (239) 495-4210 or e-mail drust@walkerzanger.com

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The **Denver Art Museum** unveils "Artisans and Kings: Selected Treasures from the Louvre," telling intriguing stories of Paris during the reigns of Louis XIV, XV and XVI through works by Velázques, Rubens, Titian and others. This era is widely considered the greatest period of development for French decorative arts, making these masterpieces a must-see at the Denver Art Museum, the Louvre's exclusive host of this exhibition in the western U.S.

For more information, visit www.denverartmuseum.org or www.BeyondAD.com.

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Two pieces from the Louvre exhibit

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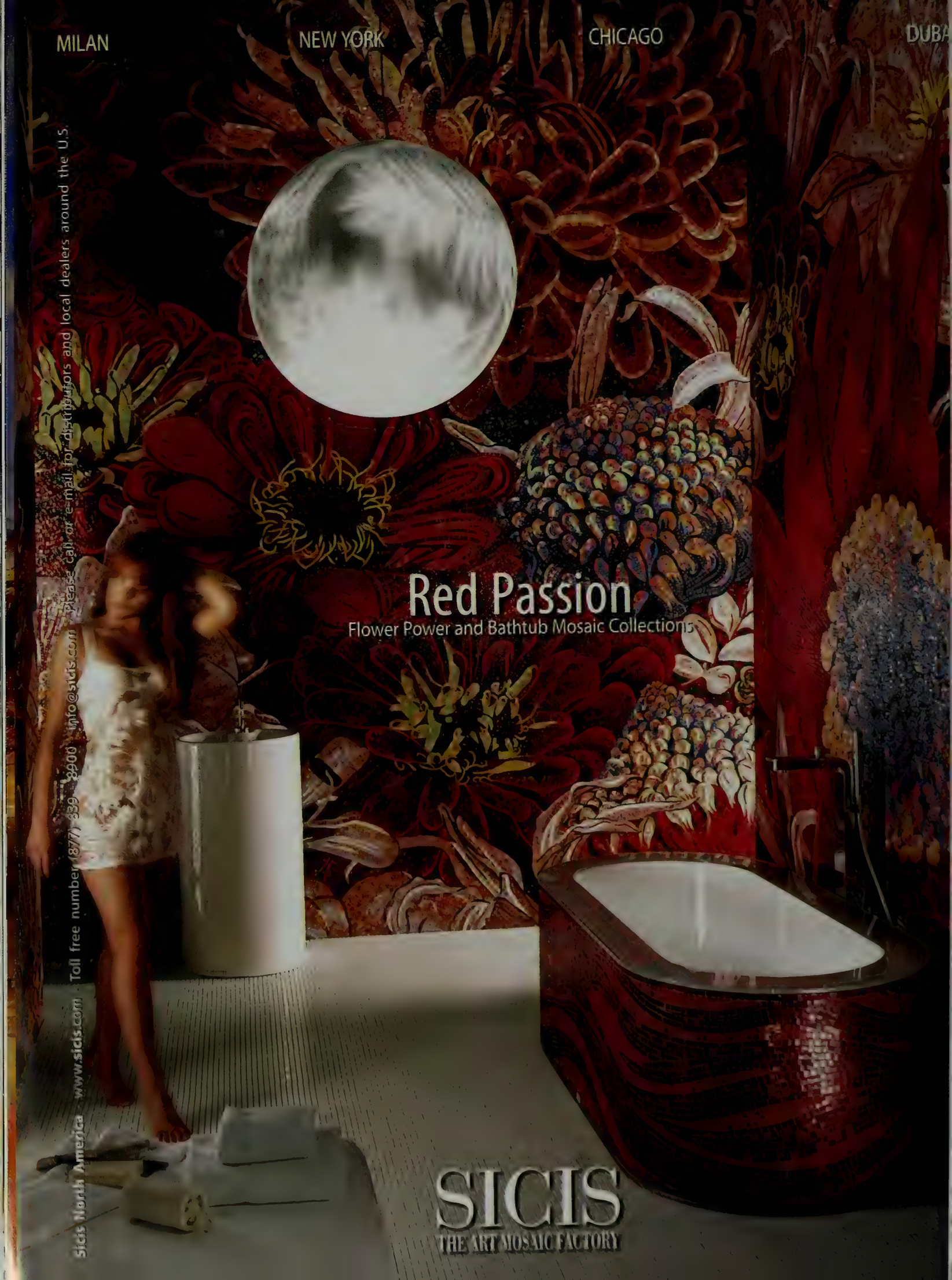
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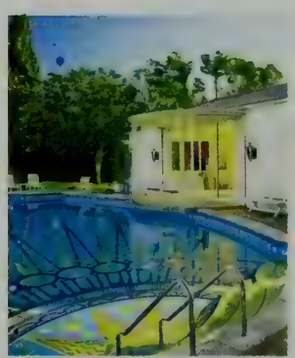
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COVER: A poolhouse in Los Angeles's Bel-Air area by legendary architect Paul R. Williams, commissioned in 1934 by Jay Paley. Photograph by Tim Street-Porter. See page 292. ABOVE RIGHT: Margaret McCurry designed a Lake Michigan house with grids of windows, a sheet-metal roof and a colorful pergola. See page 220.

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Nautical Themes Add Whimsy to an Airy House on the Shore
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Architecture by Paul Rudolph
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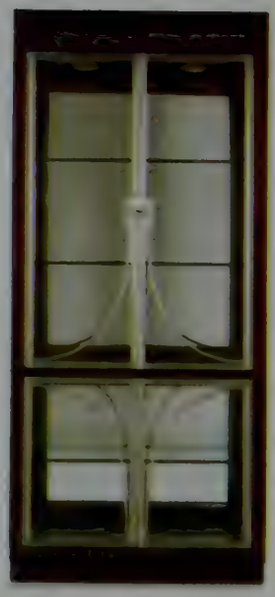

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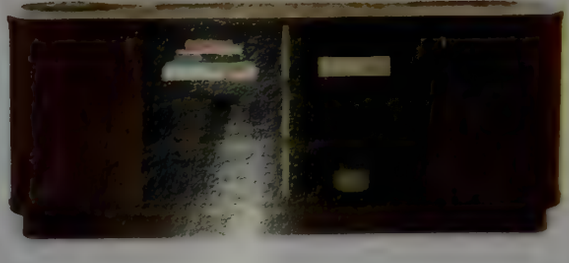
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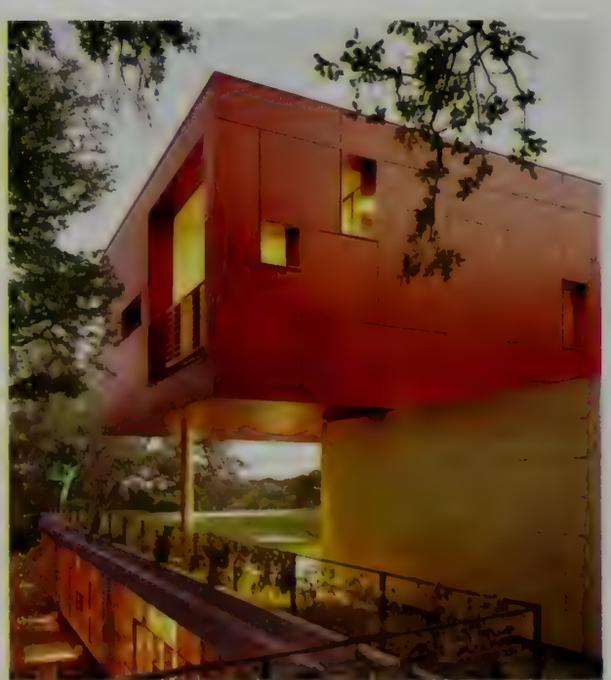
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Photography by Robert Reck

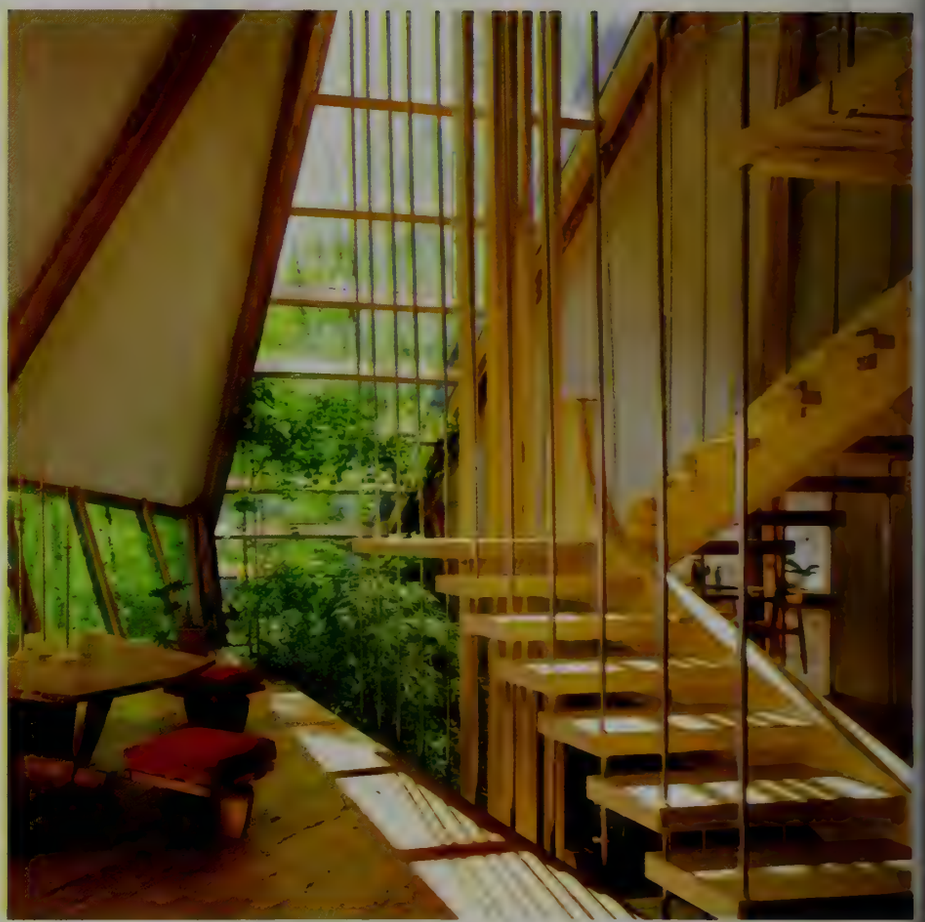
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Below Left: In Texas, Peter L. Gluck and Partners dug down to build a three-story house without overwhelming the site. See page 212. Above: Nancy Copley has been creating her residence in the Catskills for 50 years. A long, sloping skylight illuminates the living area. See page 246.

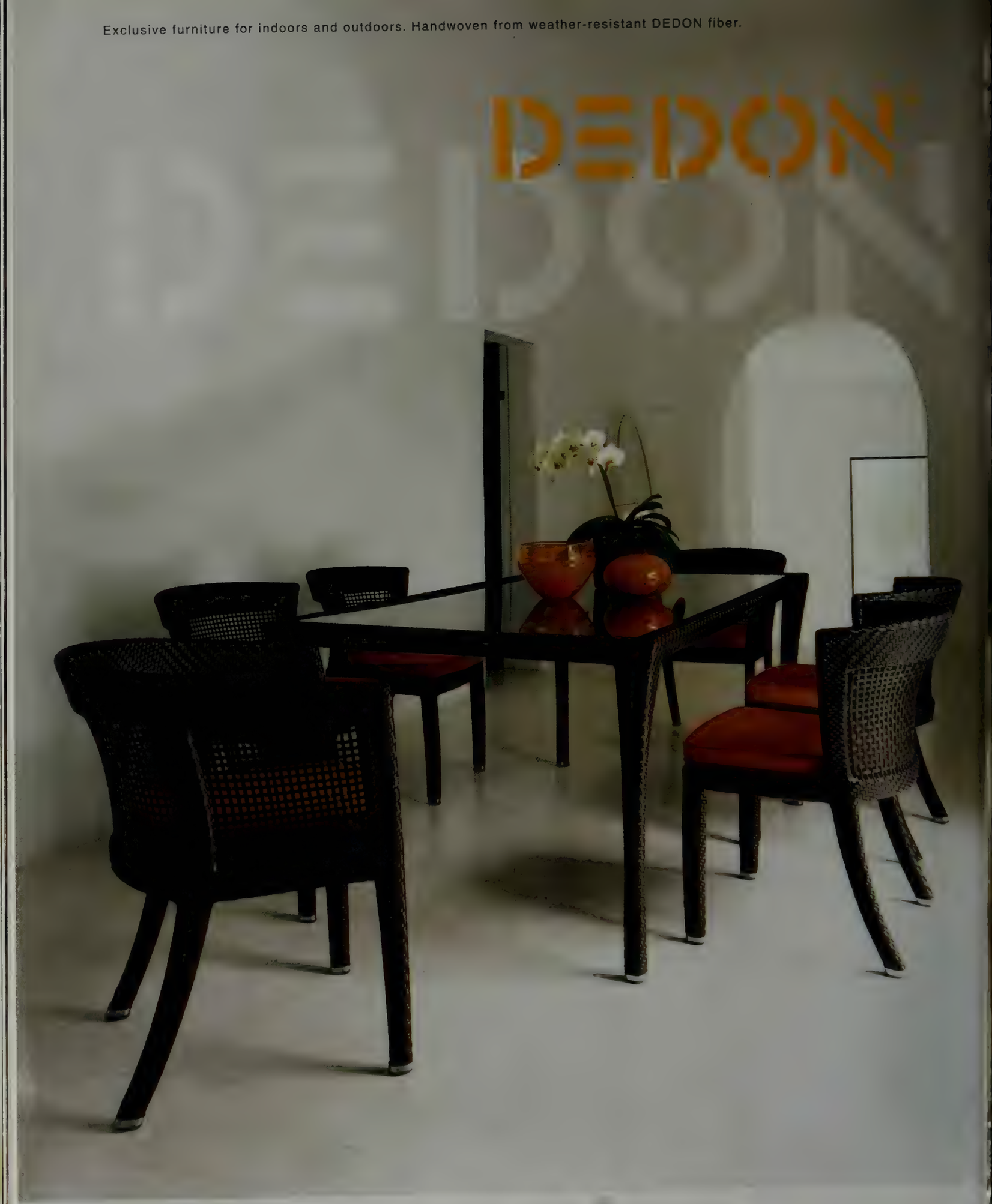
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142 ARCHITECT PROFILES: NORMAN FOSTER
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By Joseph Giovannini

Stonework anchors a family's retreat, by JLF & Associates, on a private lake in Tennessee. See page 102.





LEFT: A model of a never-built house designed by Philip Johnson. See page 92. ABOVE: *Architectural Digest*'s newest book, excerpted in this issue. See page 116.

continued on page 3

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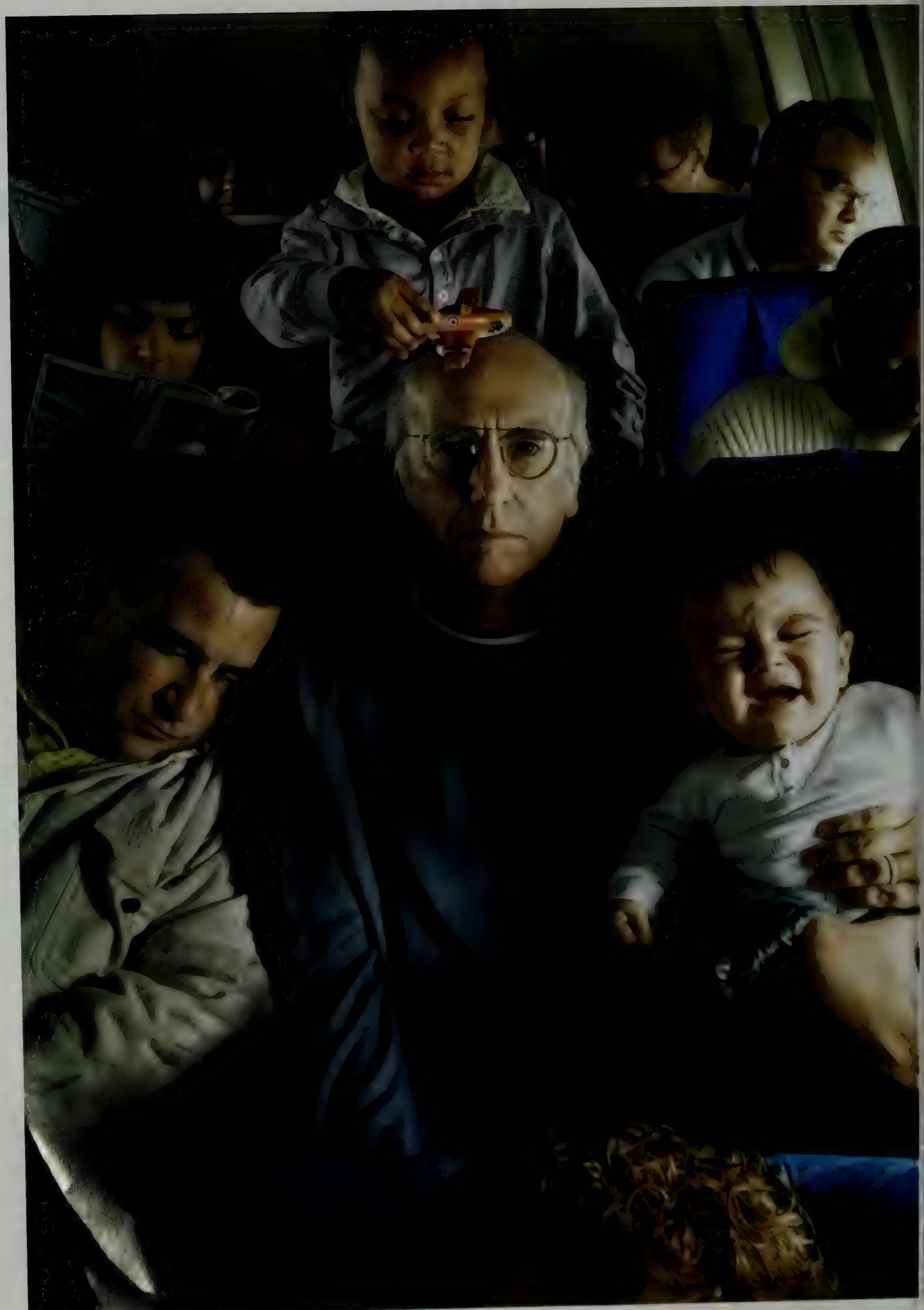


Top: Norman Foster's extraordinary Millau Viaduct in southern France. See page 142.

Above: The breakfast nook in a New York apartment designed by SPaN. See page 180.

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Recent trip Rwanda to meet some kids and for a little Safari action.

Favorite moment Camping out in our van up in the mountains with my family when I was younger.

Most interesting souvenir I tried to bring home a Samurai Sword from Japan once. That didn't work out so well.

In-flight movie Anything I haven't seen 30 times...

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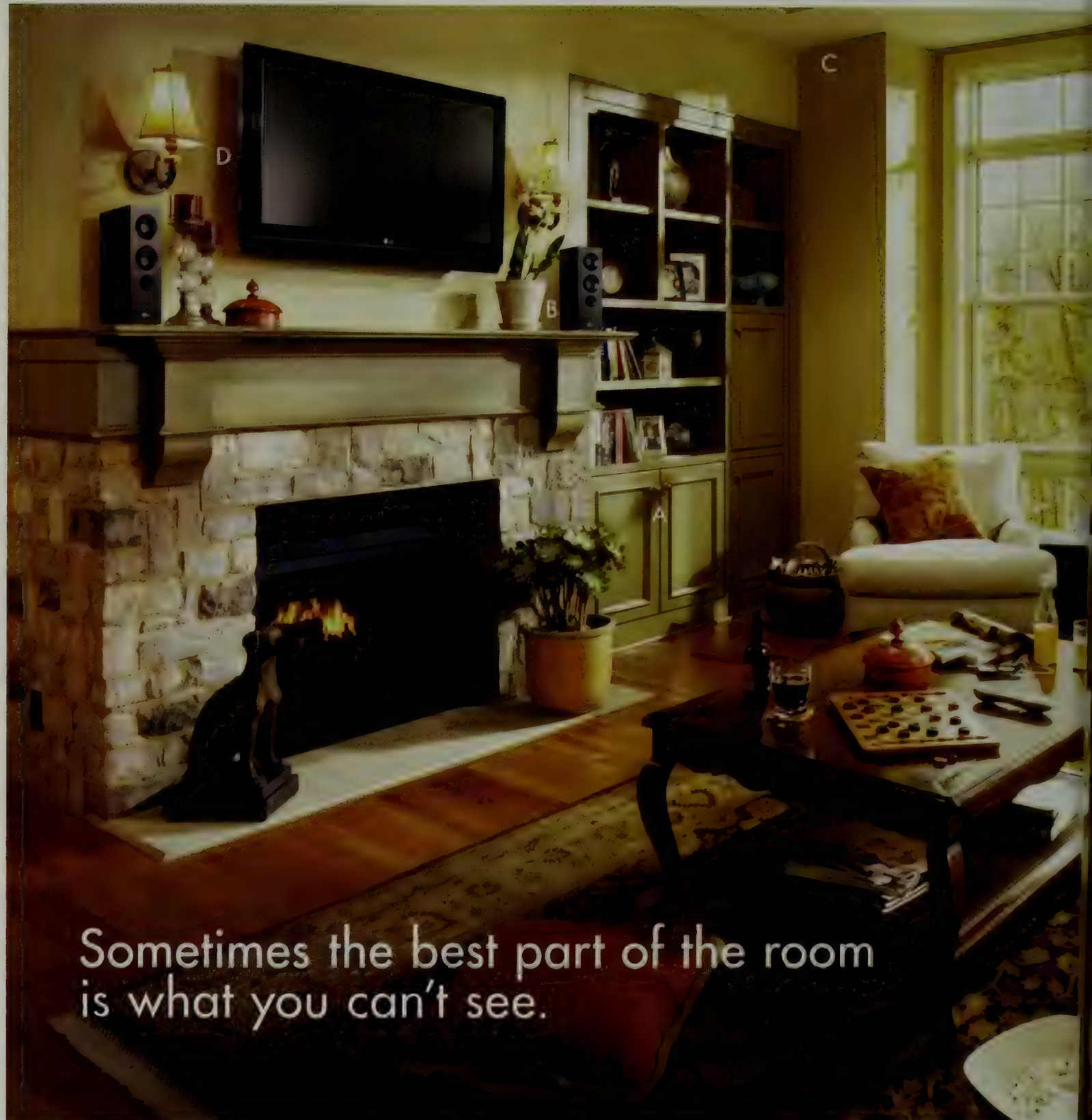


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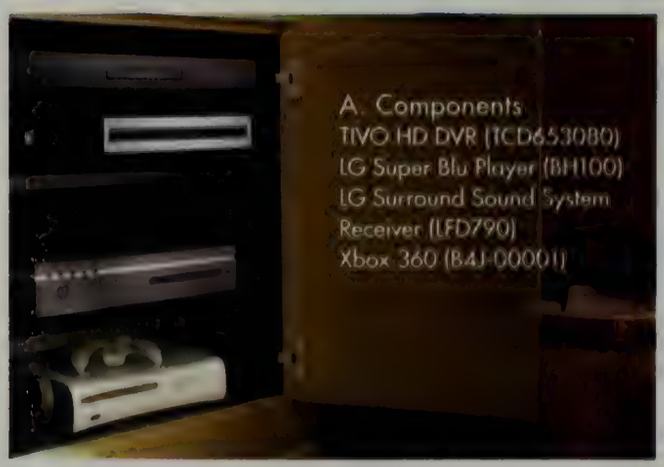
Show us your home interior design at New York's D&D Building in October for an opportunity to appear in the pages of *AD*. See page 44 for details.

ASK A DESIGNER
Top designers answer your questions about interior design, furniture, accessories and more.

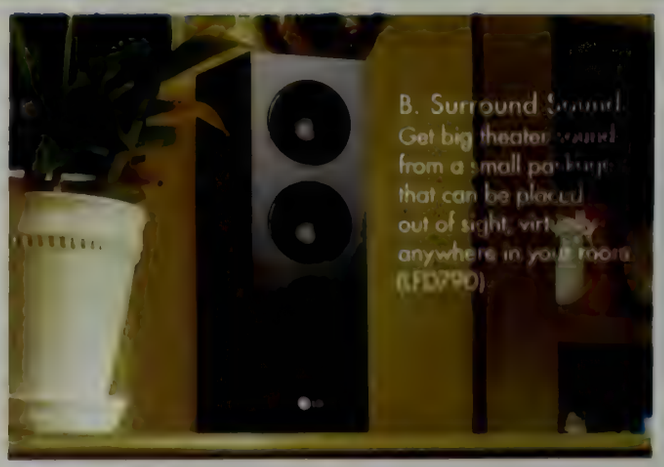
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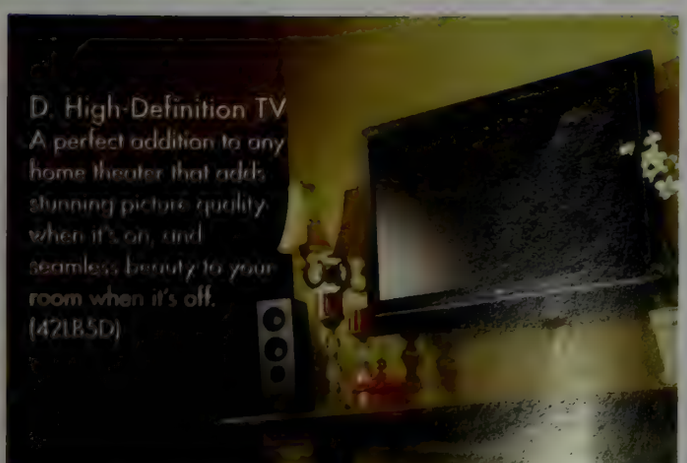
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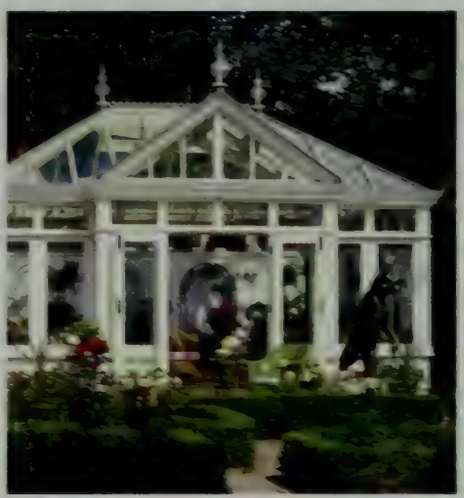


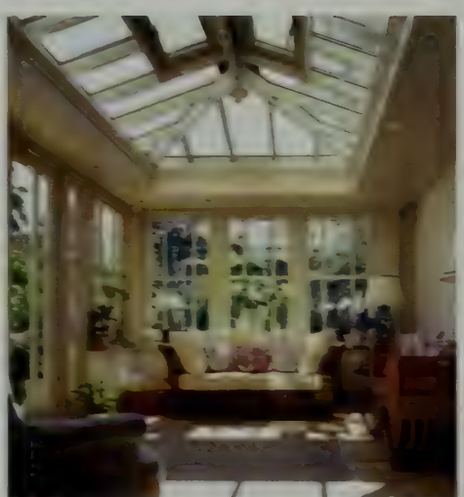





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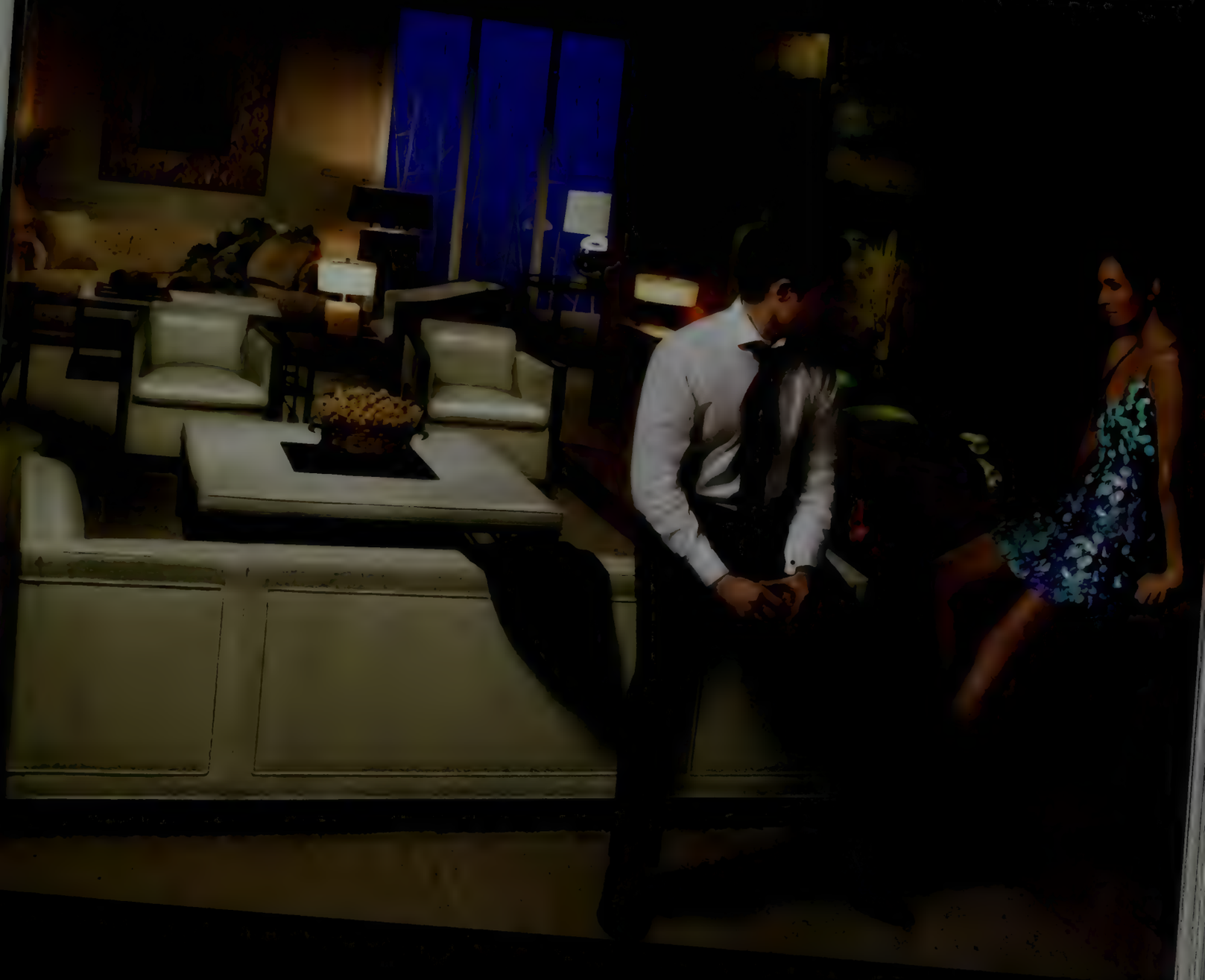


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I don't think I have ever been quite as dazzled by the pages of a magazine as I was by the August 2007 issue of *Architectural Digest*. The photographs by Dan Forer in the story "Caribbean Classic" were like something out of a dream—the striking seascape framing that glorious house like a theatrical backdrop. They were, perhaps, some of the best photographs ever published by your magazine.

—Andrew Ritchie
Ottawa, Ontario, Canada

RAIN DELAY

What a bright spot it was on a rainy Gulf Coast afternoon to receive the August issue of *Architectural Digest*. Michael Frank's article "Caribbean Classic" was remarkable, and I savored every photograph taken by Dan Forer. I am a freelance writer and plan to place a few of Forer's photographs near my writing desk to serve as inspiration. Architect Mike de Haas, interior designer Twila Wilson and landscape architect Wendy Jacobs Ramos should be commended for their work. They have captured the spirit of the island without being over the top. The elegance of Katrin and Karl-Erivan Haub's home and the commanding views are breathtaking. I felt as if I had stepped into paradise just looking at the photographs. One can picture Greek gods taking a dip in the sumptuous infinity-edge pool overlooking Tortola and Little Tobago islands. Thanks for including this article and its stunning photographs.

Maureen Conlon Maclay
Mobile, Alabama

MEDITATIVE STATE

Your photographers deserve recognition for the outstanding quality of their images. In particular, the foldout of the lounge area with a view of Tortola island in the August issue ("Caribbean Classic") was amazing. The light on the clouds, ocean, island, pool and lounge area has an almost spiritual beauty that embodies transcendent peace.

Kathleen Fink
Arlington, Massachusetts

LOOKING SKYWARD

I am an art aficionado, but in a million years I would never have imagined that Ralph Lauren would put his signature on a miniature motorcycle (Discoveries by Designers, August). By the way, I love *Architectural Digest*. And Derry Moore's photograph of a ceiling (The Professionals, August) is just so very beautiful. I can see the blues like the outdoor sky, and the intricate design has very nice details.

Frieda L. Levinsky
La Jolla, California

AT A GLANCE

The Javier Barba house in Greece almost encapsulates the history of those isles ("Greek Drama in the Cyclades," August), starting with the severe stone façade, through the monastery-like dining room and ending with the modern pool.

Sarah Grayson
Chicago, Illinois

ART CARS

In the realm of automotive designers, Giorgetto Giugiaro ("The Legend at the Wheel," July 2007) remains at the very top. Giugiaro designed the original VW Rabbit, a few gorgeous Alfa Romeos and several exotics. He has always drawn beautifully stylish and proportionally balanced cars—cars as metal sculpture. In the United States we rarely get a chance to observe his best work. The Fiat Grande Punto is unquestionably his masterpiece. Sadly, it will not be exported to America.

Joseph J. Young
Reading, Massachusetts

IMPROVING ACCESS

Congratulations to the creative team of Maryann Thompson, Thad Hayes and Douglas Reed ("A Bend in the River," June 2007). Their design is simple, elegant and accessible to all. The ramp entrance to the deck shown on page 143 illustrates how completely a wheelchair user can be graciously integrated into the party. I urge architects and designers to spend a week in a wheelchair to understand the isolating wall that a six-inch step becomes for a wheeler. The Americans with Disabilities Act (ADA) doesn't mandate accessibility in single-family homes; common sense and compassion do.

Judy Voigt
Geyserville, California

WITH AFFECTION

What a warm picture of David Halberstam in the June issue (Guest Speaker). I did not know the man personally, but after reading this article—and other things he has written—I get a sense of why his passing affected so many.

Paula Walsh
Memphis, Tennessee

continued on page

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A lakeside gazebo is one of several focal points in an Ohio garden featured in "Variations on a Green" (June 2007).

NO PANE, NO GAIN

Architect Margaret McCurry is to be congratulated for her imaginative design, not to mention her bold use of color, in the striking blue house featured in the June issue ("Out of the Blue"). It is the rare architect who is able to use windows not only as a source of light but also as a design statement that gives a house such an intriguing sense of geometric whimsy. The world needs more like her.

CHARLES STEWART
BALTIMORE, MARYLAND

GARDEN DELIGHT

Your article "Variations on a Green" (Gardens, June) is a wonderful recounting of a legacy being established by a caring couple. Your readers learned of a remarkable garden that will be open to visitors in the future. It's not often that one can visit the spectacular projects *AD* reviews each month.

JOHN POOLE
HONOLULU, HAWAII

IN DOG HEAVEN

The Last Buck Ranch ("Home on the Ranch," June) exudes a warm, laid-back ambience. But what I love about the article is the heartwarming photo of the wonderful rescued doggies. Thank you, Jill Rappaport!

MARY BLACK
CHARLESTON, SOUTH CAROLINA

RETURN TO FORM

I recently came back from an extended trip abroad and allowed myself an entire afternoon to go through the *Architectural Digest* issues I had not seen. Of all the houses I enjoyed, I was perhaps most impressed with the New Jersey cottage by architect Michael Graves ("Farmhouse Now," March 2007). Just when you think design can go no further, he comes along and creates something so new and so vital. Is there an end to architectural possibilities? I would say not!

HAROLD PEARSON
NEW YORK, NEW YORK

SOUND OF AGREEMENT

It is a little late for a response to your article "Neoclassical Edge for an Austrian Retreat" in the December 2006 issue, however, I wouldn't want to miss the opportunity to congratulate you on your portrayal of Salzburg's architectural presence. It was precisely in December 2006 that I moved from Chicago to Salzburg and I found myself faced with almost every kind of *Sound of Music* consumerism as well as "Mozartism." Leaving the stage of touristy superficiality behind, I have come to agree with Anouska Hempel in her appreciation and admiration of the Salzburg mountains (as well as the superb German heating technology!). Indeed, the "symmetry of mountains" deserves attention—as much as *AD*'s highly professional look behind curtains, tourist façades and foreign borders.

INES BOEHNERT
SALZBURG, AUSTRIA

GUIDE BOOK

I often use the January AD 100 issue to read up on designers and architects who are featured in other issues of *Architectural Digest*. It has become, for me, an indispensable reference book of sorts. Bravo for publishing such a useful resource.

MIKE MILLER
TORONTO, ONTARIO, CANADA

THANKS FOR THE MEMORIES

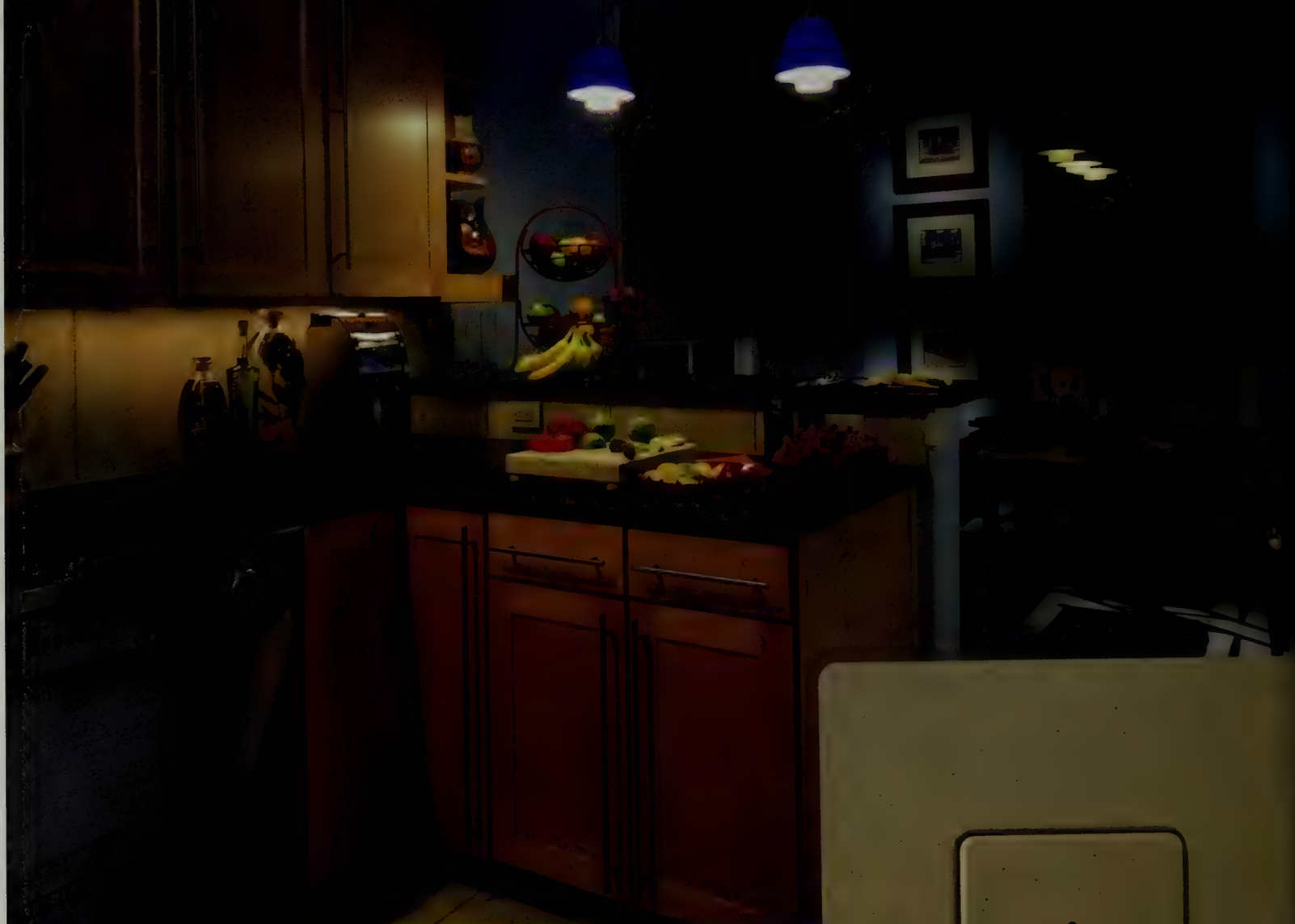
As a longtime reader of *Architectural Digest*, I wanted to thank you for the years of enjoyment the magazine has given me and for the years to come. There are too many residences to point out, so I'll just say that your writers and photographers have done all of them justice.

AMY DOHERTY
CINCINNATI, OHIO

The editors invite your comments, suggestions and criticisms.
Letters to the editor should include the writer's name, address and daytime phone number and be sent by e-mail to letters@archdigest.com or by mail to Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.
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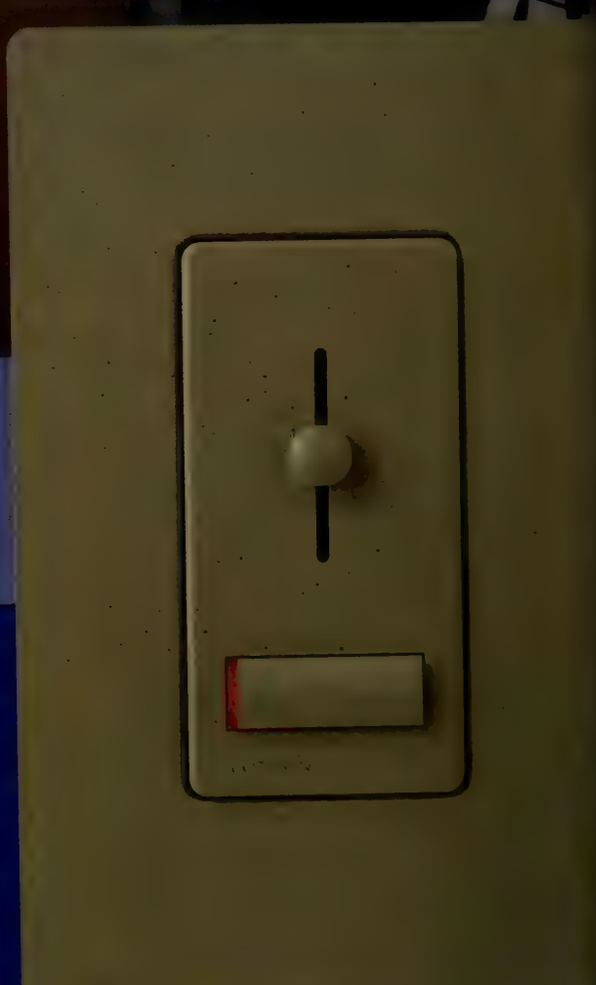

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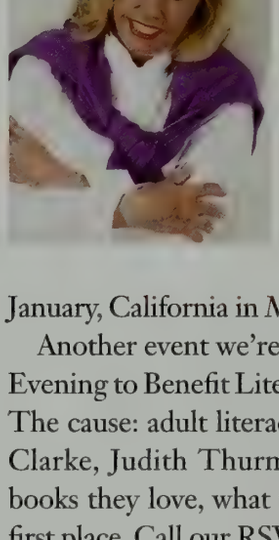
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YOU ARE INVITED: October is packed with exciting design events. Here are summaries of three:

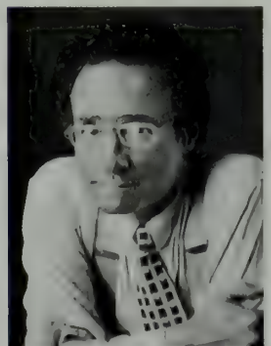
We start with the first-ever *AD* Open Audition, an opportunity for everyone—first-time designers, homeowners, professionals, amateurs—to visit us at the D&D Building in Manhattan on October 10 and 11 and bring photos of an interior design project (residential only, please). The homes we like the best will appear on our Web site, with the top design appearing in the pages of *Architectural Digest*. The Open Audition will continue with stops in Florida in January, California in March and Texas in May. See page 44 of this issue for details.

Another event we're delighted to be involved in is Writers on Reading and Writing: An Evening to Benefit Literacy Partners, taking place at New York's Lotos Club on October 17. The cause: adult literacy. The players: many of *AD*'s contributing writers, such as Gerald Clarke, Judith Thurman and Jamaica Kincaid. The program: writers discussing the books they love, what they themselves have written, and how they became writers in the first place. Call our RSVP line, 212-630-3777, if you are interested in attending this benefit.

And October introduces our latest book, *Private Views: Inside the World's Greatest Homes*, a follow-up to *Hollywood at Home*, both published by Abrams. This time we turn our focus to some of the most intriguingly diverse and well-designed homes to grace the planet and, subsequently, the pages of *Architectural Digest*. *Private Views* is excerpted in this issue (see page 116) and will soon be available in bookstores everywhere. Visit Architectural Digest.com for a chance to receive a copy of the book.

Want more info about these happenings? Accept our invitation to visit ArchitecturalDigest.com *Right Now*.

Paige Rense, Editor-in-Chief



STEVEN M. L. ARONSON ("Let There Be More Light," page 304; "Acquisition and Merger," page 180). "How do you transform a Brooklyn Heights brownstone frozen in historic time into a vibrant family house? And how do you take a vertical structure that's midblock and saturate it with light? Juergen Riehm, of 1100: Architect, managed not only to preserve the integrity of the house with gentle transitions between the old and the new—what its owner nicely calls blending points," reports contributing writer Steven M. L. Aronson, "but at the same time to change its whole physiognomy, which amounts to no less than a lesson in transcending architectural boundaries. In my other story, the young firm SPaN achieved equally stunning spatial innovations in a flat in Manhattan's Flatiron District. Though it was the cousin of one of the partners who recommended them to the owner, the result can be regarded as a triumph over nepotism." Aronson is the coauthor of the true-crime book *Savage Grace*. Simon and Schuster's Touchstone Fireside imprint is reissuing it next spring to coincide with the release of the Julianne Moore–starring film, which premiered at this year's Cannes Film Festival.

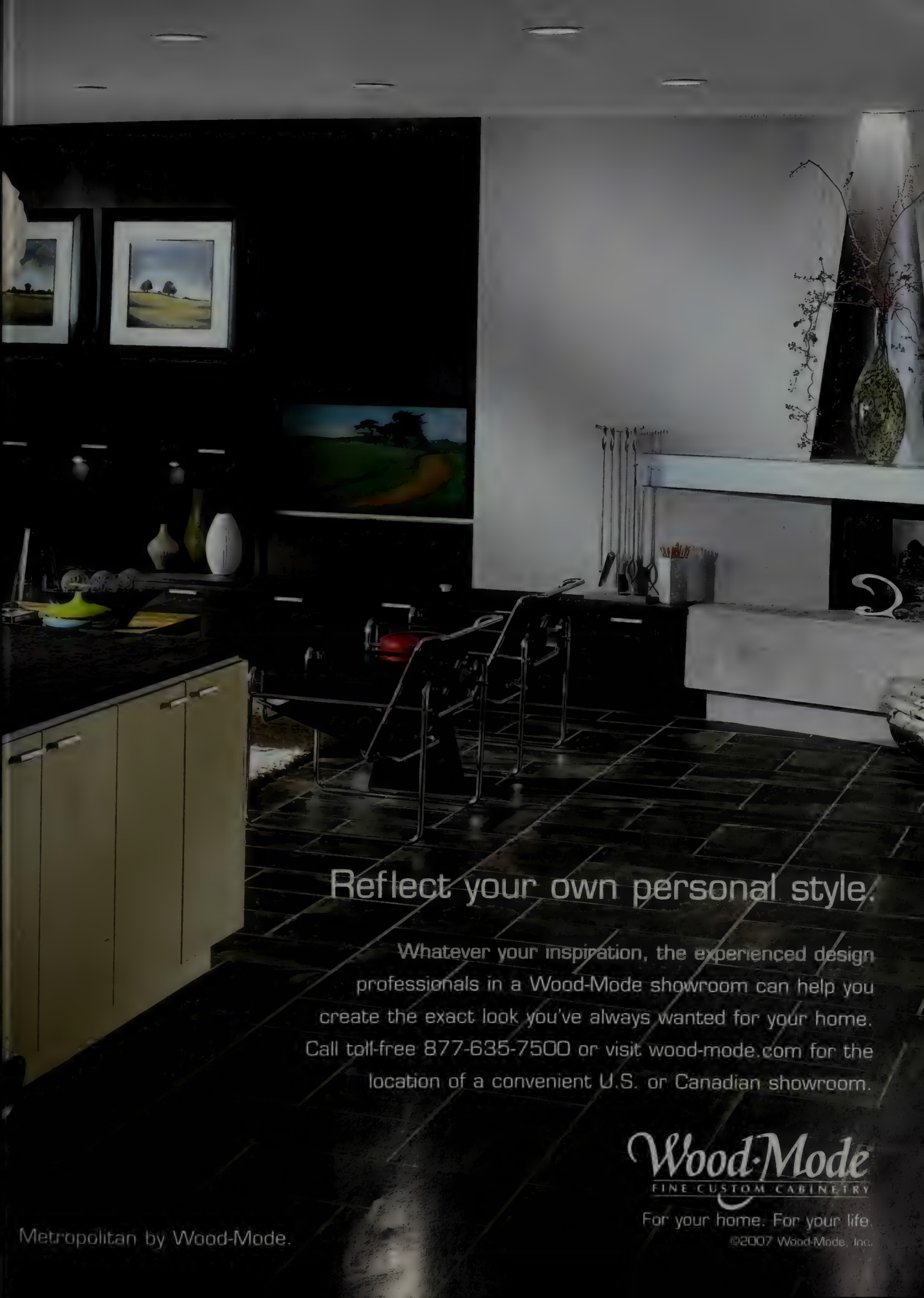


ERHARD PFEIFFER ("Modern Impulse on the Arabian Peninsul... page 270; "Cultivating a View," pa... 278; "A Sum of Its Parts," page 7... Twenty-four hours before contribu... ing photographer Erhard Pfeiffer ... rived there to shoot a contempora... 35,000-square-foot house design... by architect Steven Ehrlich, Dul... was pounded by perhaps the bigg... rainstorm ever to hit the emirate. ... had to shoot around a few leaks," ... says. "And a third of the lightbul... weren't working in a ceiling th... almost as big as a football field. They had to bring in scaffolding ... change them all, which took over a day!" The elements proved kin... to Pfeiffer in often-wet Seattle, where he traveled to photograph a c... temporary residence by Tom Kundig in the city's Queen Anne Hill ar... and in Sonoma County, where he shot a Howard J. Backen–design... country house for winemaker Tom Klein, his wife, Kate, and their fa... ily. A frequent visitor to Northern California's vineyards himself, Pf... fer is at work on a book about wine country architecture.

continued on page


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A STAR DESIGNER COMBINES GREAT STYLE WITH LEADING HDTV TECHNOLOGY





Sharp AQUOS LC-52D92U

Designing the Architectural Digest Greenroom at the Primetime Emmy® Awards was a gratifying yet challenging process for AD 100's Timothy Corrigan this year. The room serves as both a serene gathering place for celebrity presenters waiting to make their appearance onstage at the Shrine Auditorium for the September 16 telecast, and a viewing room where TV's top talents will watch the proceedings on state-of-the-art Sharp AQUOS LCD TVs.

Corrigan was also commissioned to support the Academy of Television Arts & Sciences' environmental efforts with a greenroom that is eco-conscious. Taking his style inspiration from an English country living room, he is deftly pairing the old (18th-century antiques) with the new (cutting-edge technology from Sharp and late 20th-century artworks). Ecological choices include walls paneled in wood reclaimed from a local high school football stadium as well as fabrics woven from 100% natural fibers.

The choice of Sharp AQUOS flat screen televisions fits the bill in a myriad of ways: the advanced technology of LCD TVs means the highest quality image possible, the streamlined design blends perfectly with the room's elegant décor, and Sharp's Super Green Strategy shows a level of environmental consciousness befitting a "green" greenroom on television's biggest night.

The combination of style, practical design principles and leading HDTV technology can make any space the ultimate sanctuary, whether the setting is backstage at the Shrine or a living room at home.

The Sharp AQUOS TVs ideal for the ultimate sanctuary:

The Greenroom's alcove requires a smaller screen. This model offers sophistication along with a true 16:9 aspect ratio, HDTV resolution of 1920 x 1080 and breathtaking color purity.



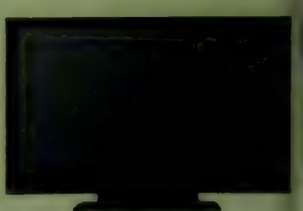
Sharp AQUOS LC-32D62U

A pair of stylish AQUOS LC-37D43U screens easily enhance the lounge area of the main room. The 37" flat screens bookend a comfortable seating cove and offer a crisp, clear picture. The TV's lean, clean shape and piano-black finish add high-tech refinement.



Sharp AQUOS LC-37D43U

The size, elegance and picture clarity of the 65" AQUOS LC-TV makes it the dramatic centerpiece of the room. Features include a 16:9 aspect ratio, 1080p resolution and unrivaled vivid color purity as grand as the TV itself.



Sharp AQUOS LC-65D93U



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stration of the Architectural Digest Greenroom by John Pirman

HOW TO COMBINE STYLE WITH STAR-QUALITY VIEWING IN YOUR HOME: Q&A WITH DESIGNER TIMOTHY CORRIGAN



Q: What determines the size flat panel TV that is right for my room?

A: Well, screen size is definitely a matter of taste (I have some clients who want a 72" TV at the foot of their bed!). In general, I like to gauge the screen size based on where the majority of people will be sitting to watch. On average, the optimal seating distance for a 60" diagonal screen is roughly 21 feet away. For the Architectural Digest Greenroom, the large 65" Sharp AQUOS LC-65D93U is the perfect choice because it will let people watch from almost anywhere in the room.

Q: What is the best way to arrange seating around a TV?

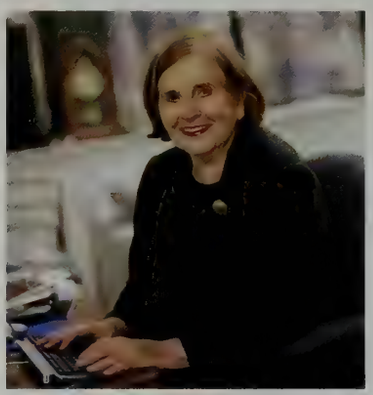
A: I like a room that can serve many purposes, so I try to make a room work equally well for entertaining and TV viewing. One way to do this is to have the upholstered armchairs put on casters so that they can easily be moved and turn around for TV watching. Almost all of the chairs in the Greenroom are on casters so that they can be moved around the space to accommodate the needs of the celebrity presenters in the room on the night of the Emmys telecast.

Q: How do I decorate the wall *around* the flat screen to incorporate it into the room design?

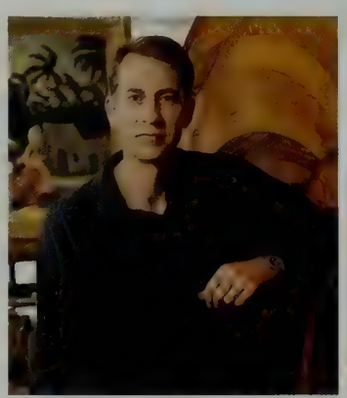
A: With TVs now so thin and stylish—the AQUOS D62's "Mona Lisa Smile" is a prime example, with its great curved bottom concealing the speakers—the options are expanding. I have arranged a series of framed prints around flat screens, incorporating them as part of the "art" in the room. It's also now possible to recess the television into the wall so that it sits flush with the wall. For the Architectural Digest Greenroom, we are actually building the paneled wood walls with insets for the Sharp AQUOS LCD TVs to sit within!

To learn more about the Emmy Award-winning Sharp AQUOS visit marcelosee.com.

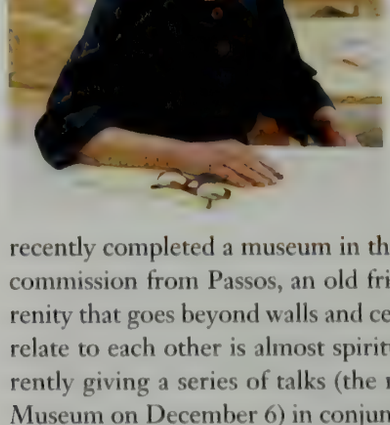
AQUOS



MILDRED F. SCHMERTZ ("Art Without Artifice," page 230; "New Outlook on the Shingle Style," page 312). "Both are inventive and imaginative and don't follow the rules of their styles exclusively," contributing writer Mildred F. Schmertz observes of projects by architects Alexander Gorlin and Robert A. M. Stern. Gorlin added a guesthouse and studio to the same East Hampton site where he had built a villa nearly two decades before. "His job was to design a building that would be more informal than the villa but that would acknowledge its classical style," she says. Stern adapted the Shingle Style to fit a modern family's needs—down to a lavish spa—in a British Columbia retreat.



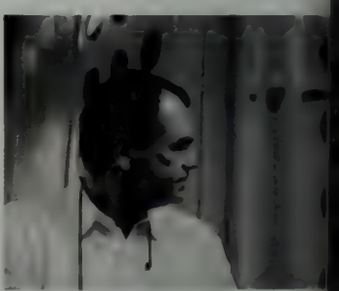
BRUCE BUCK ("In Tune with the Forest," page 246). At the house that architect Nancy Copley built for herself in the foothills of the Catskills, "you have to walk over a small reflecting pool to get to one of the entrances, stepping on a series of bluestone slabs that appear to float on the water's surface like lily pads," says photographer Bruce Buck. Another is approached via a set of stairs: "When you reach the house, you see what might be a wood-framed glass door, but, because of the house's shape, it's not a vertical exterior wall. It slopes toward you, so you're not sure how the door is going to open. Through a lever, a series of pulleys and a counterweight, it actually pivots high enough for you to walk under." The doors, he notes, "are unexpected and have a whimsical quality."



VICTORIA NEWHOUSE ("For the Sake of Art," page 150). Álvaro Siza "has designed many, many houses, usually quite modest. This is more ambitious," architectural historian Victoria Newhouse says of the residence the Pritzker Prize–winning architect conceived in Porto, Portugal, for two artists: painter Armanda Passos and her daughter, Fabíola Valença, a performance artist. With the house, Siza—who had recently completed a museum in the same town when he received the commission from Passos, an old friend—"has created a feeling of serenity that goes beyond walls and ceilings and floors. The way volumes relate to each other is almost spiritual," muses Newhouse. She is currently giving a series of talks (the next at Vienna's Kunsthistorisches Museum on December 6) in conjunction with the expanded edition of her book *Towards a New Museum*, which was published last year.



ROBERT RECK ("Green Vistas," page 236; "Where Earth Meets Sky," page 256; "Small in Scale, Long on Site," page 162). Albuquerque, New Mexico–based contributing photographer Robert Reck's assignments for this month's issue took him across the West. One stop was near Santa Fe to shoot architect Myron Goldfinger's own dramatic ridgetop residence. There, he says, "the challenge was to get a sense of scale between the landscape and the architecture." He also traveled to Colorado, to photograph a titanium-and-granite-clad house designed by Antoine Predock, and to Pebble Beach, California, to photograph BAR Architects' commission for longtime clients. Of the latter, Reck remarks, "All the stone was quarried in Utah, shipped to China, where it was shaped and carved and numbered, and then to the site, where it was assembled." He was particularly fascinated by the stone used in both projects, having spent the last few years photographing the work of a Santa Fe stonemason for a book to be published early next year by Gibbs Smith.



ALASTAIR GORDON ("Unbuilt Houses: Waves of Inspiration," page 252; "Unbuilt Houses: House of Sand," page 92; "Lost Houses: The End of an Era," page 134). "They're from a similar period and were a new expression of a different kind of lifestyle," says Alastair Gordon, who, this month, writes about unrealized projects by Philip Johnson and Paul Rudolph and about Robert Motherwell's demolished house. The writer, curator and filmmaker has a personal connection to the latter, having first visited the painter's Pierre Chareau–designed residence as a child. He renewed his acquaintance with it years later, spending hours documenting the house before it was torn down. "It's one of the main reasons I got involved with preserving Modernist houses," he explains. *Spaced Out*, his next book, a study of alternative architecture and communities in the 1960s, is set to appear next spring.



MICHAEL MORAN ("Art Without Artifice," page 230; "Acquisition and Mercer," page 180). "I probably shouldn't admit this," contributing photographer Michael Moran confesses, "but the film from the second day's shoot was blank—the film holder had malfunctioned." Fortunately for New Yorker Moran, the project he was shooting—an apartment by SPaN in a former warehouse in the Flatiron District—was close by. "We went back the next day and reshot the whole thing. It turned out fine; I think my lab guy was more freaked out than I was," he remembers. The Monacelli Press recently reissued Moran's book of photographs of Philip Johnson's Glass House; he's at work on a monograph on architect Rafael Moneo's work.

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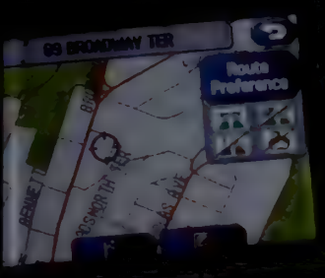
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The Architecture Issue






Dialoguing with Nature: Inspiring New Designs Around the World, from Brooklyn to Dubai

When Le Corbusier first pushed aside a floor-to-ceiling sliding glass door to step from the living room out onto the terrace of his newly completed Villa Savoye in Poissy, France, he was in a certain way predicting the future. It was 1931, and the concept of a house having a seamless integration of indoor and outdoor space—the room was not restricted by its architecture but instead flowed unobstructedly from it into nature—hadn't been explored to this degree, ever. That element (like most others of the house's design) forever changed the way architects think. Seventy-six years later, as this year's Architecture issue shows, we're fully engaged by the dichotomy of an indoor-outdoor experience, of both living under a roof and not having one at all, no matter the house's location. In Pebble Beach, California, a residence by BAR Architects uses the largest sheets of glass in production to wed the building to its sea-sprayed site. In Dubai, a master bedroom of a Steven Ehrlich–designed house opens itself up to a grove of date palms via a massive corner void filled with floor-to-ceiling sliding glass doors. In a Texas house by Peter L. Gluck, the entire first floor is window walls and sliding glass doors. Despite being vastly different, these designs all suggest that, with the right architect guiding the way, we can be entirely at home both inside and out.

A Sum of Its Parts

Blending a Seattle House into Its Natural—and Built—Environment

Architecture and Interior Design by Olson Sundberg Kundig Allen
Text by Therese Bissell/Photography by Erhard Pfeiffer





POSITE: When viewed from the street, the mass of a Seattle house designed by architect Tom Kundig for Philip Vogel-g and Katy McCoy "is broken down to relate proportionally to the rest of the bungalow neighborhood. There's a clear l to its history but without nostalgia," Kundig explains. "It's not intended to stand out or be flashy." Eventually, the native nts will cover the concrete terraces. ABOVE: "The living area is an eddy in the circulation of the house," he reports.

SELF-DESCRIPTIVELY A CLEAR-EYED pragmatist, planner and plotter, Katy McCoy also is the last person to dis-unt the value of sheer happenstance. She and her husband, Philip Vogelzang, d been searching for an architect to de-n a house in the Queen Anne Hill area Seattle, but as McCoy readily admits, here's so much in residential architec-e that I react negatively to: overly for-l places, unnecessary details, the 'slick dern' look, anything pretentious." Un-e Vogelzang, a neuroradiologist who ted for a supporting role in the design l building process, McCoy, an artist, nned on immersing herself in every aspect of it—and she knew that finding someone whose work she respected, who would respect her contributions as well, was integral to the project's success.

What she didn't know was that he was just a few blocks away. Bicycling one weekend in the neighborhood (where they had lived for a decade in a 1908 house), the couple noticed a man working on an intriguing, relatively small residence with traditional wood siding and an exposed-steel frame and awning. It was Tom Kundig, a partner in one of Seattle's preeminent architectural firms—he was in dust-covered jeans, and the place was his own.

As Kundig tells it, "I was doing some metal work on the side of the house when these people rode up on their tandem bike. The woman called out, 'Hi, who's your architect?' I said, 'Well, I am. Come on in, and I'll show you around.'" Their look inside was invigorating, recalls McCoy, their connection with Kundig instantaneous.

Because her father owns one of Seattle's oldest millworking companies, McCoy was well versed in the city's building industry and knew of Olson Sundberg Kundig Allen Architects; her only reservation about the firm's portfolio was that it was studded with museums, major institutional projects and spacious, no-holds-barred residences.

continued on page 80







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continued from page 77

"But Tom was so down-to-earth. He assured us that some of his favorite projects were the small ones and that he'd love to take on something at our scale." For his part, Kundig, a recipient of the American Academy of Arts and Letters 2007 Architecture Award, was already a couple of steps ahead of her. She was deliberating; he was saying to himself, "Wow, this is Mickey McCoy's daughter? The house is going to have great cabinetwork."

Queen Anne Hill is an urban neighborhood much desired for its location and sweeping views. The residence Kundig designed for Vogelzang and McCoy reflects the history and multifaceted character of the district—"a Queen Anne bungalow within a Seattle box," is his vivid depiction of it. "This is not 'look at me' architecture," he emphasizes. "It's very contextual, and only on second glance you think, Wait a minute, there's something going on here that's different fr everything else."

The house is two buildings connect by a bridge and a terrace: The living sp es and the upper-level private zone (m ter bedroom, library and office) combi in one module (there is a guest room the basement); an artist's studio and gar make up the other. Cladding and sh define the dual functions, with pain wood siding and a familiar pitched-r

continued on page

ABOVE: "The fireplace," says Kundig (left), "is t anchor of the main floor," which consists of th living and dining areas and kitchen. All three op to views of Puget Sound and the Olympic Mou tains. "There's a lot of blurring of indoor and ou door space," McCoy adds. Elizabeth Eakins ru


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continued from page 80

house form denoting "home" and the Cubistic concrete-block volume the more serious "work." "It was the classic dilemma," says the architect. "Do you make a building a single entity and therefore more convenient to use, or do you break it down into parts? The massing speaks to who Katy and Phil are: There is nothing large scale or indulgent in the way they choose to live." McCoy "treasures" the separation of work and home, and the resulting interstitial spaces allow her husband the gardens he avidly cultivates.

At the center of the plan, literally and conceptually, is the kitchen, which opens with a sliding glass wall on an exterior track to the inner terrace and, opposite, past the living/dining area, to the full western panorama—Puget Sound, the Olympic Mountains, sunsets all year. The wall separating the dining area and west terrace is a Kundig-style contrivance. Vogelzang and McCoy wanted it to virtually disap-

continued on page 84



1 ENTRANCE
2 LIVING AREA
3 DINING AREA
4 KITCHEN
5 COURTYARD
6 STUDIO

"Good architecture only happens with a good client; the building reflects that," Kundig remarks. ABOVE: The main-floor plan. BELOW: "The cabinetry and I have a personal connection," says McCoy, an artist, who did the shop drawings for the kitchen cabinets. Her father, the owner of a millwork and cabinetry firm, fabricated them. Wolf range; Sub-Zero refrigerator.





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Separating the fiber-cement–siding-clad house from the concrete-block studio, a courtyard "conceptually breaks home from work," Kundig notes. Henry Hall Designs dining table and chairs.

"The massing speaks to who Katy and Phil are: There is nothing large scale or indulgent about the way they choose to live."

continued from page 82

pear; they might have considered a garage or folding door except for how it would look when closed. According to McCoy, Kundig walked in one day and said, "I've got it! We'll do the world's largest double-hung window." The wall is, indeed, pulled directly upward by a cable-and-gear system with a counterweight of 800 pounds. McCoy likes that it makes the compact space completely mesh with the outdoors. She is equally pleased with the exposed mechanics and that, where possible, other such "workings of things" remain visible.

The anchor of the primary floor is the double- (in effect, triple-) sided firepla that serves the west terrace and the livi spaces. Kundig established the arch tectonic concrete-block fireplace a raised, wraparound hearth as the pie that, together with deep overhangs and informal floor plan, would drive home conception of the "ideal West Coast li style," a year-round situation where "t garden feels like part of the inside and lig moves all the way through the house."

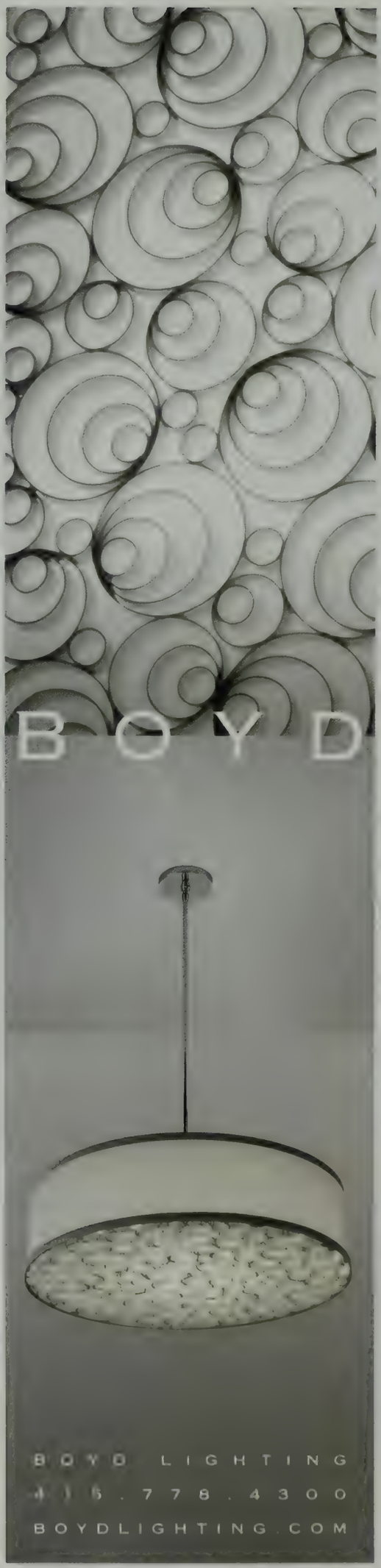
Low- to no-maintenance materials we the standard. Concrete block provide tough surface for vines to eventually co

continued on page



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"This is the house they want to live in for the rest of their lives," says the architect. He linked the master bedroom and office to the studio's rooftop garden via a bridge.

continued from page 84

the studio. The main house's steel-frame structure, unpainted so that it will weather, is one of the elements Kundig says "will become more and more interesting as they mellow out." "Anything that nature's worn down attracts me," adds McCoy, citing the rusting steel garage and studio doors and the raw detailing. Bronze anodized-aluminum window frames blend with the foliage (the point being that it's easier to see the landscape through dark frames than light). So tough and resistant to wear is the end-grain-fir flooring that it's commonly seen in warehouses.

Allaying Vogelzang and McCoy's concerns about the environmental wastefulness of tearing down an old house was a nonprofit group that performed the deconstruction over six weeks, recycling nearly everything. The couple installed passive thermal-solar panels and a rainwater-collection system and used reclaimed wood where they could. "Sustainability," notes Kundig, "is not a trendy thing for them. They've been at this forever."

In fact, Vogelzang is a veteran advocate for indigenous plants in public and private landscaping (they also went native inside, with the end-grain-fir floors and t salvaged-madrone kitchen counter). V gelzang planted mini gardens: a shad garden, a moss/water garden and an ev ning garden ("Another advantage of brea ing up the building," Kundig observes, all these microclimates"). In the main g den, a shaded plot comprising a third of t property, Vogelzang grows "what you s when you hike in the nearby woods"; the west gardens, where the summer s can be blistering, he reproduces plantin of the exposed bluffs of Puget Sound.

"The building experience really streng ened my aesthetic," says McCoy, who af practicing for 10 years as a primary c physician left that profession for art scho "I'd gone into medicine, but everythi about me feels like an artist." The co pleted project complies with her wish "a house that would become one with a feed my art" (most noticeably at the stre facing studio wall that acts as a canvas her found-buoy installation piece).

Discussing her work on the reside as a whole, however, McCoy's practi side reemerges. "It came in under b get," she reveals, with evident pride. " on time." □

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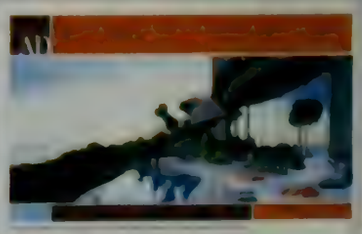


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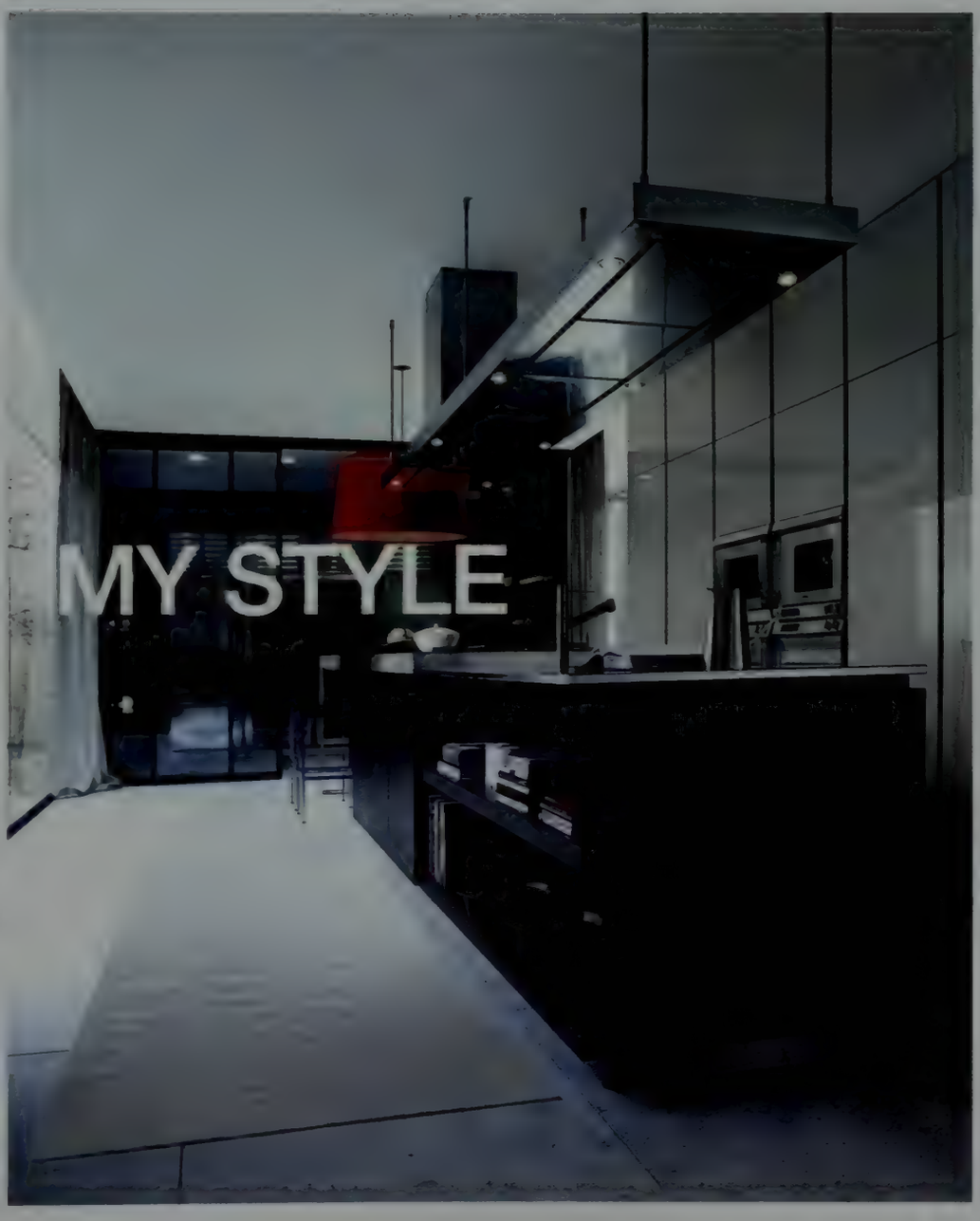
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House of Sand

The Architect's 1951 Southampton Beach Villa Proposal for Henry Ford II

Architecture by Philip Johnson/Text by Alastair Gordon

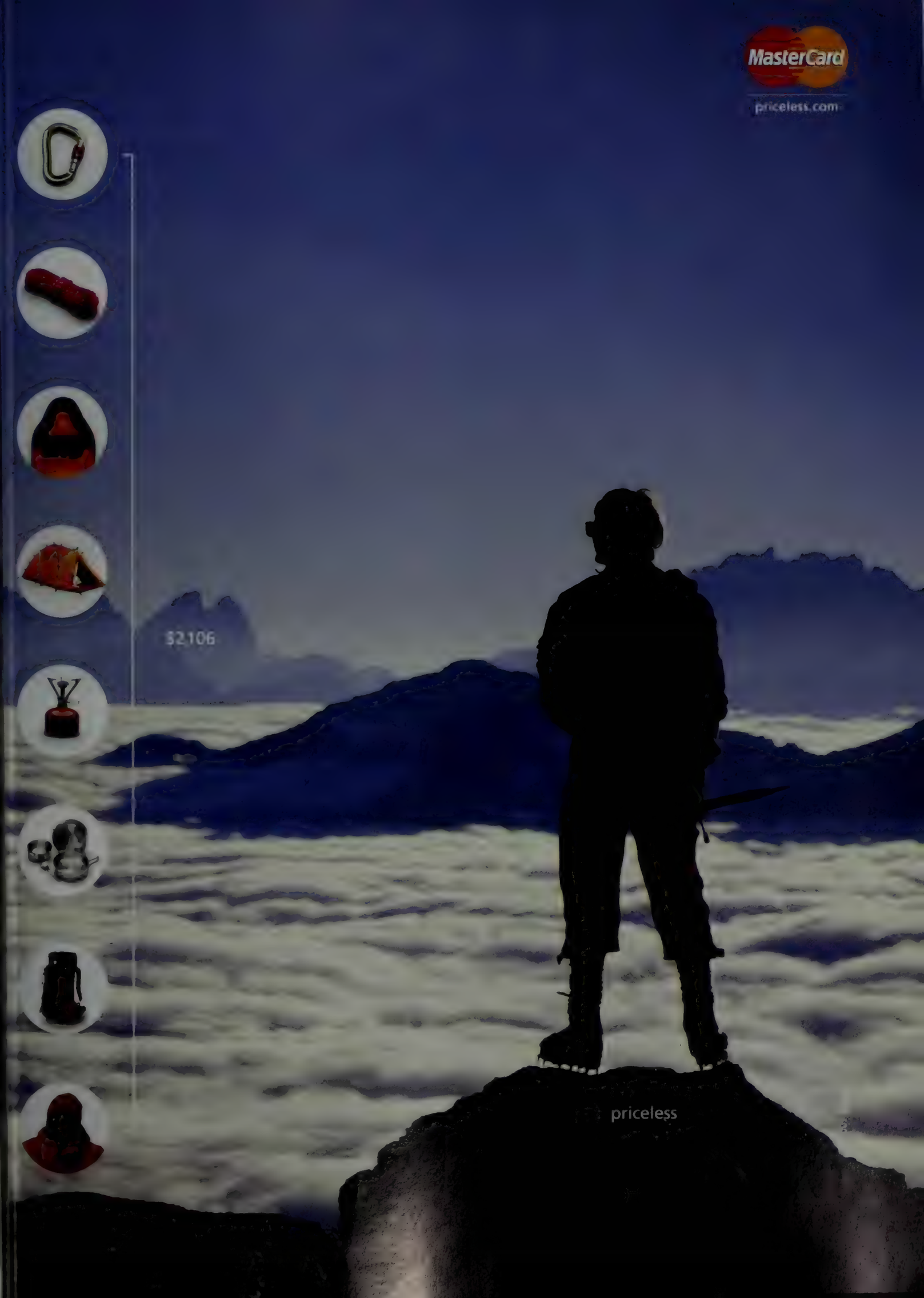


Two years after finishing his fam 1949 Glass House, Philip Johnso was hired by Henry Ford II to de sign an 11,000-square-foot house Southampton, New York. ABOVE: The model of Johnson's proposal Ford and his wife, Anne, revealin the front and a side of the structu

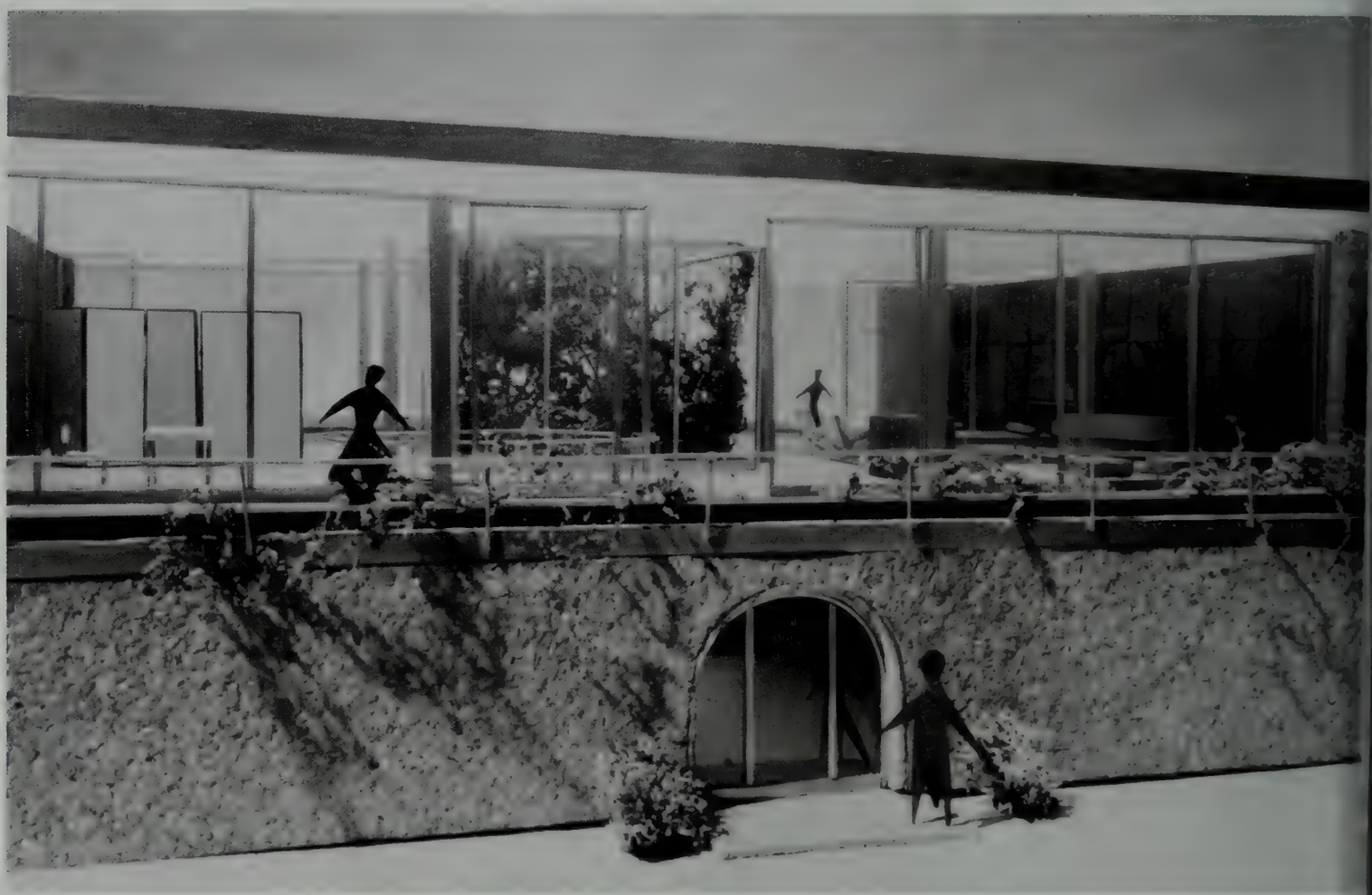
HENRY FORD II (1917–1987) was 33 when he commissioned Philip Johnson to design a summer residence for an oceanfront site in Southampton, New York. The home was to be a grand one, for a young man who had taken control of his family's automotive empire. Known to friends as "Hank the Deuce," Henry II was the son of Edsel and the grandson of Henry I, founder of the Ford Motor Company. He had become company president in 1945 and hoped to distinguish himself in the rebuilding of the family business after World War II. Ford and architect Johnson initially seemed to share a progressive vision for the Southampton beach house.

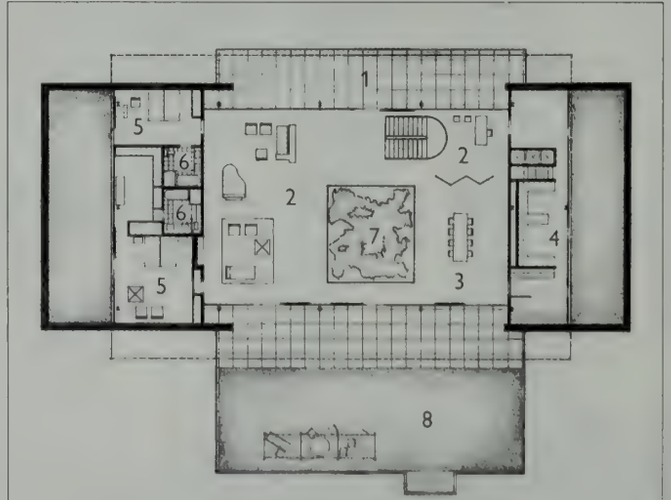
There was already a well-established trend in Hamptons Modernism. Frances Breese Miller, debutante daughter of one of Southampton's wealthiest families, had broken away from the fold in 1933, when she built herself a pared-down Modern house and called it the Sandbox. A few years earlier William Muschenheim, fresh from architecture school in Vienna, had designed daringly experimental bathing cabanas for his father's ocean property. In 1946, just down the beach in Sagaponack, for a client named Eugene Farney, Johnson himself had designed an elegantly restrained pavilion perched ever so lightly on a dune.

continued on page 94


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It was one thing to design a small glass box for himself or the Farneys, but it was quite another to orchestrate a monumental mansion for a scion of the Ford family.





1 ENTRANCE
2 LIVING AREAS
3 DINING AREA
4 KITCHEN
5 BEDROOMS
6 BATHS
7 ATRIUM
8 TERRACE

continued from page 92

These early-Modern beach houses were designed for a younger generation of prosperous bohemians who wanted to make a statement and reject traditional domestic symbols. They stood out from the rambling Shingle Style cottages and windmills that the region was known for. They were flat-roofed and inexpensive and shared a kind of human-scaled lyricism—nothing to do with the crusty country club set or Thorstein Veblen's "evidence of esteem" (at least on the surface).

The beach house for Ford and his wife, Anne, was conceived on a whole other scale. In their study of Johnson's domestic oeuvre, *The Houses of*

ABOVE: Over the arched entranc the main floor, which is elevatec optimal vistas. LEFT: As the mai floor plan shows, the living and ing areas are gathered at the hou glass-walled center and organiz around an atrium.

Philip Johnson, Stover Jen and David Mohney desc the project as a "modern sion of a Roman seaside vi In many ways it was just th an 11,000-square-foot po statement by the sea.

Johnson was eager and bitious. Already known as rator, he had recently com ed his own Glass House (1 in New Canaan, Connect to critical acclaim. (During same period, he was wor

continued on pa

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One would have been able to see all the way through the house, with furniture and inhabitants exposed from both sides.



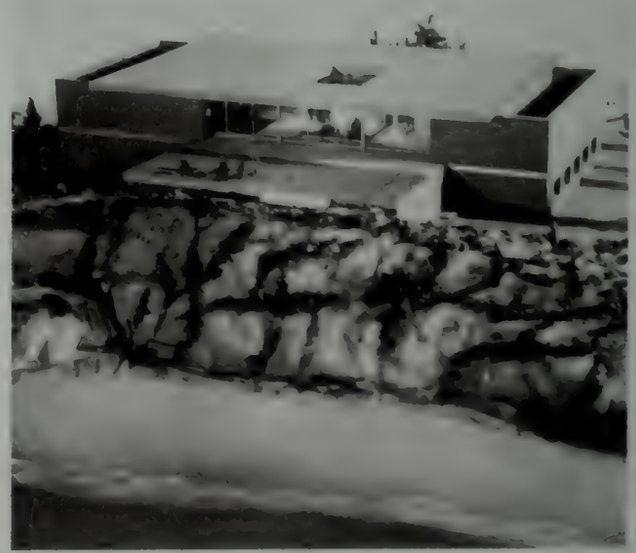
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on an annex for the Museum of Modern Art and a Manhattan guesthouse for the Rockefeller family.) At this point in his career, the Ford commission was certainly major—but how to work on such a scale?

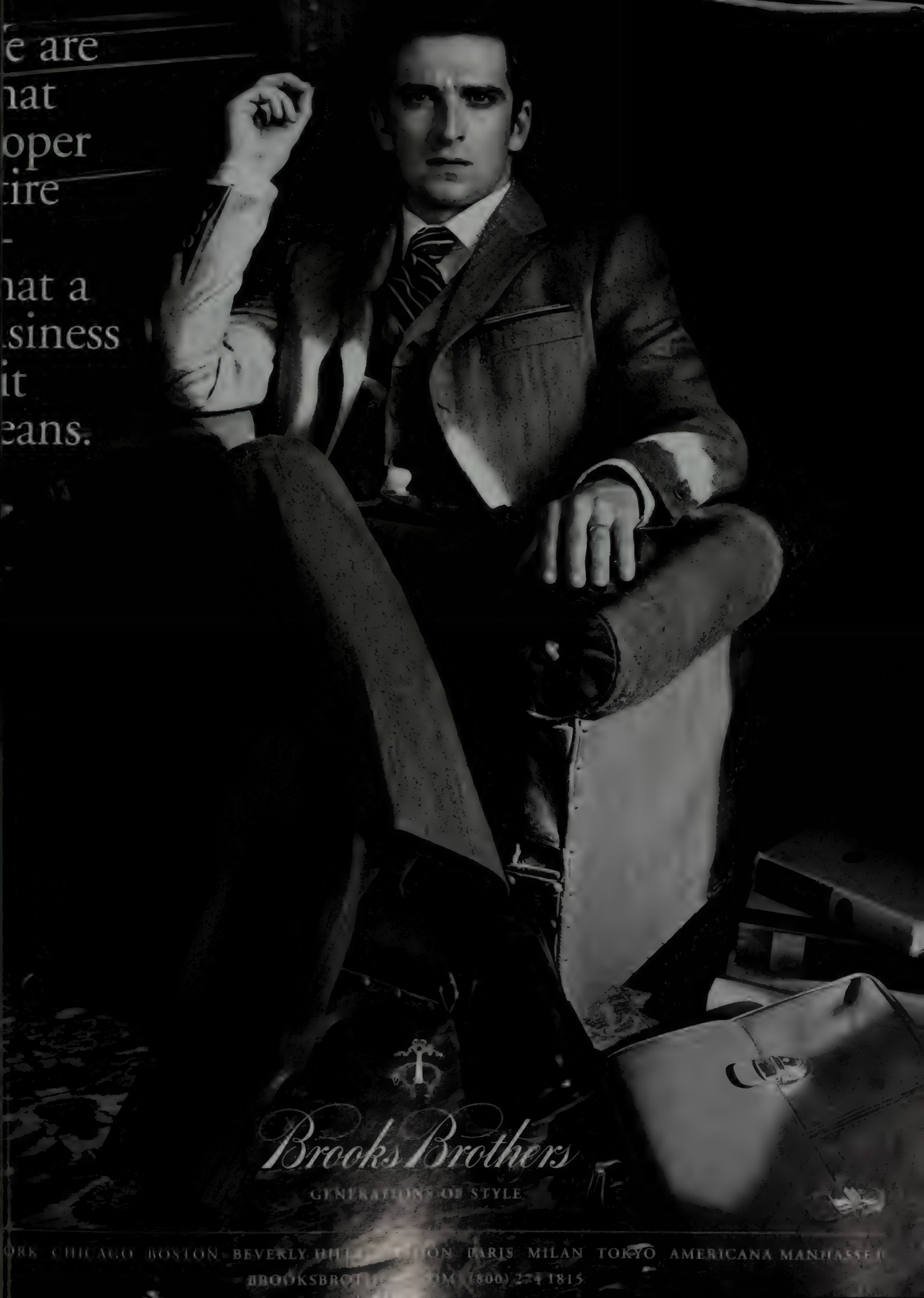
It was one thing to design a small glass box for himself or the Farneys, but it was quite another to orchestrate a monumental mansion for a scion of the mighty Ford family. As Johnson had learned at Harvard, the beauty of a Modern house depended on a sense of proportion and appropriate scale, just like a well-tempered piece of music. Once he departed from the familiarity of the small-scale composition, there were problems. Simply enlarging the parts wasn't enough.

Johnson proposed a kind of interlude between deluxe interior comforts and dramatic waterfront setting. The layout was based, in part, on Mies van der Rohe's Resor House (1938), in which two enclosed, opaque areas bracketed either side of a glassed-in breezeway. As with the Farney House, Johnson elevated the main floor so as to attain ocean views. A broad pancake roof "floated" on a series of 15 slender I-beams. Interior spaces surrounded a glassed-in courtyard with shrubs and trees growing through a cutout in the roof. Discrete groupings of furniture were positioned here and there on the mesa-like expanse of the 50-foot-wide marble floor.

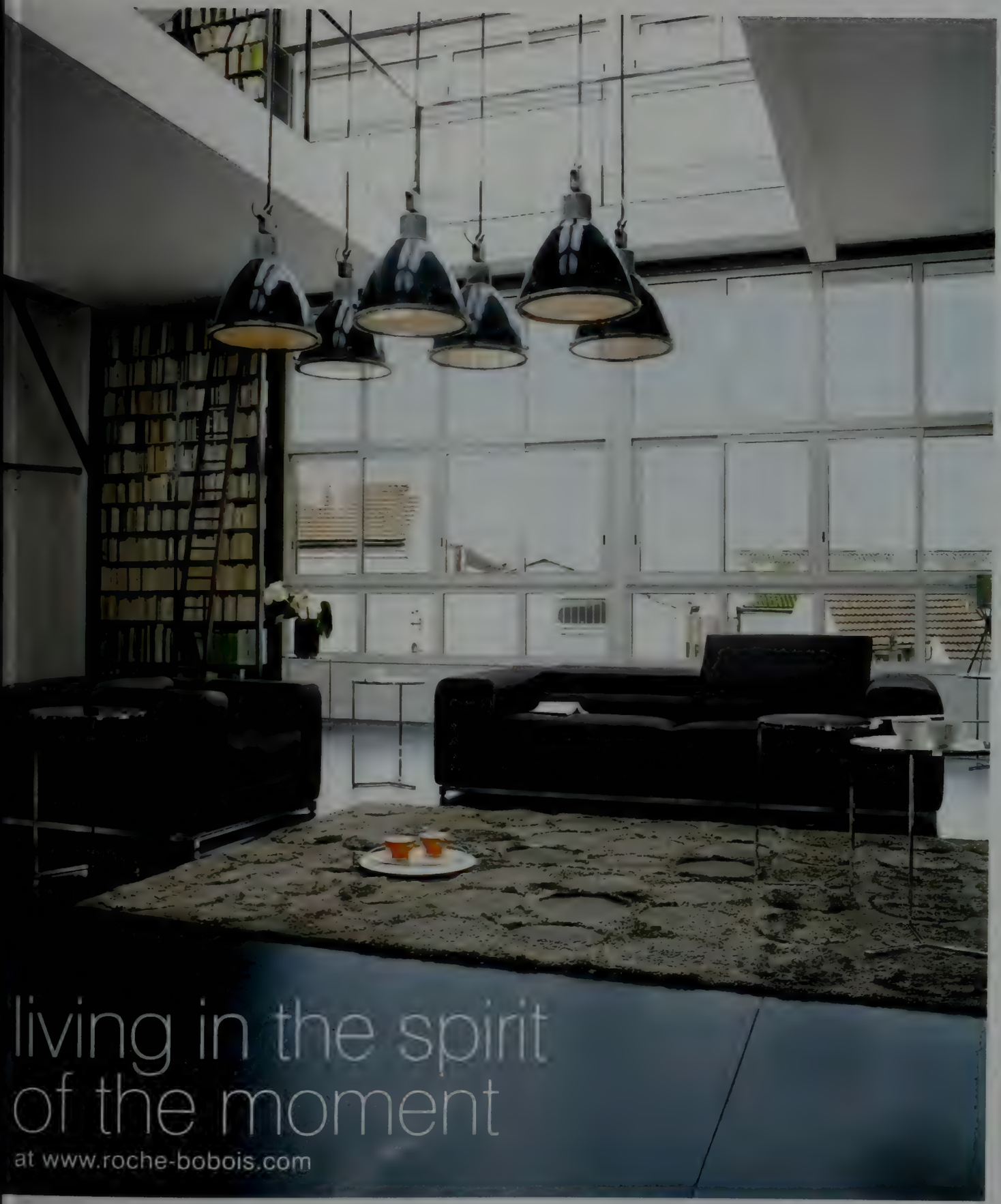
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Top and Above: The ocean-facing rear elevation. To facilitate the Fords' summertime indoor-outdoor living, Johnson gave this side of the building, which is integrated with a terrace that reaches out to the dunes above the tidal area, a wide expanse of sliding glass doors.


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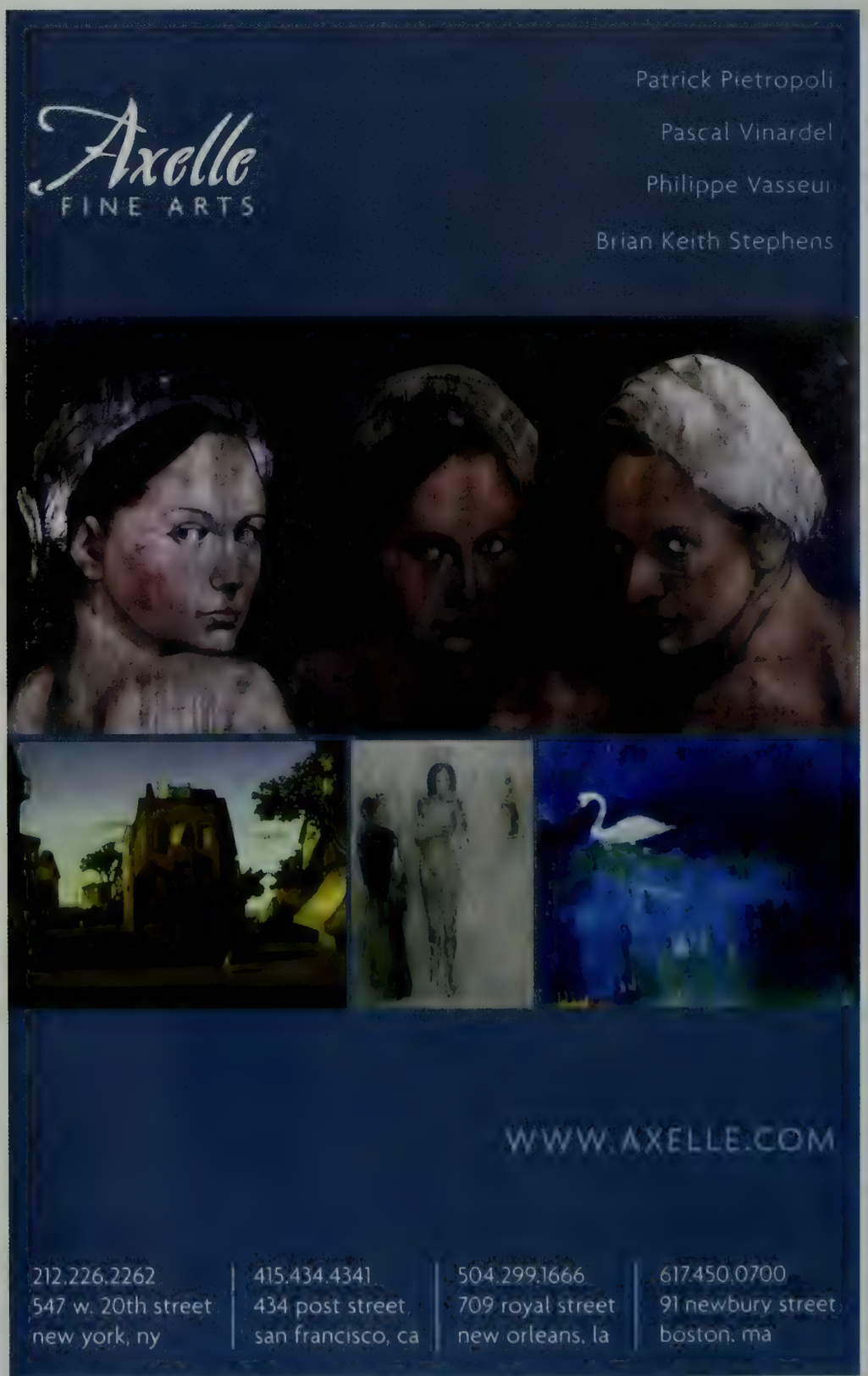
The main view was directed outward, toward the ocean breakers and the wide swath of sandy beach that stretched east and west. Sliding glass panels opened the house to both sides, spilling out to an expansive terrace that hung over the dune. One would have been able to see all the way through the house, with furniture and inhabitants exposed from both sides. It's tempting to imagine the parties that might have taken place in such a setting, rivaling the Wynand house in Ayn Rand's *The Fountainhead*, with pretty heiresses and power brokers flirting on the terrace, breezes wafting in off the Atlantic and Peter Duchin playing the piano.

But while merging freely with the riotous dunes on one side, the architecture also had to address the stately procession of Meadow Lane, with its privet hedges and faux-Norman manors, on the other side. This called for a much more formal treatment, so Johnson wrapped the first floor in a façade of masonry, with only a few smallish windows to break the monotony. From the landward side, a quaintly arched entrance made the structure look more like a cenotaph than a breezy beach house. The stone-faced foundation seemed heavy-handed, a Teutonic vestige borrowed, one imagines, from Karl Friedrich Schinkel, one of Johnson's heroes.

The overall effect was solemn. Something essential had been lost in the transposition from 1,700 to 11,000 square feet, and one can't help wondering if this was the reason the Fords called off the contract after returning from their summer holiday in Europe. Maybe they were concerned that the broad, overhanging roof would blow off in the next hurricane, or perhaps they were having second thoughts about all that glass. Maybe the plans were too radical or not as summery as they had hoped for, certainly not compared with Johnson's own house. "They loved the Glass House," said Johnson. It may have been too much to expect that a family like the Fords would make a leap into such transparent living.

It's tempting to imagine the parties that might have taken place in such a setting, rivaling the Wynand house in Ayn Rand's *The Fountainhead*.

As consolation, Johnson was asked to design an addition to the Fords' existing Southampton house. It took the form of a hovering box of glass and cedar with louvered slats for circulation but was modest in comparison with the original plan. "[Ford] had no idea what I was talking about," Johnson admitted years after the fact. "He ended up with a completely conventional house." □



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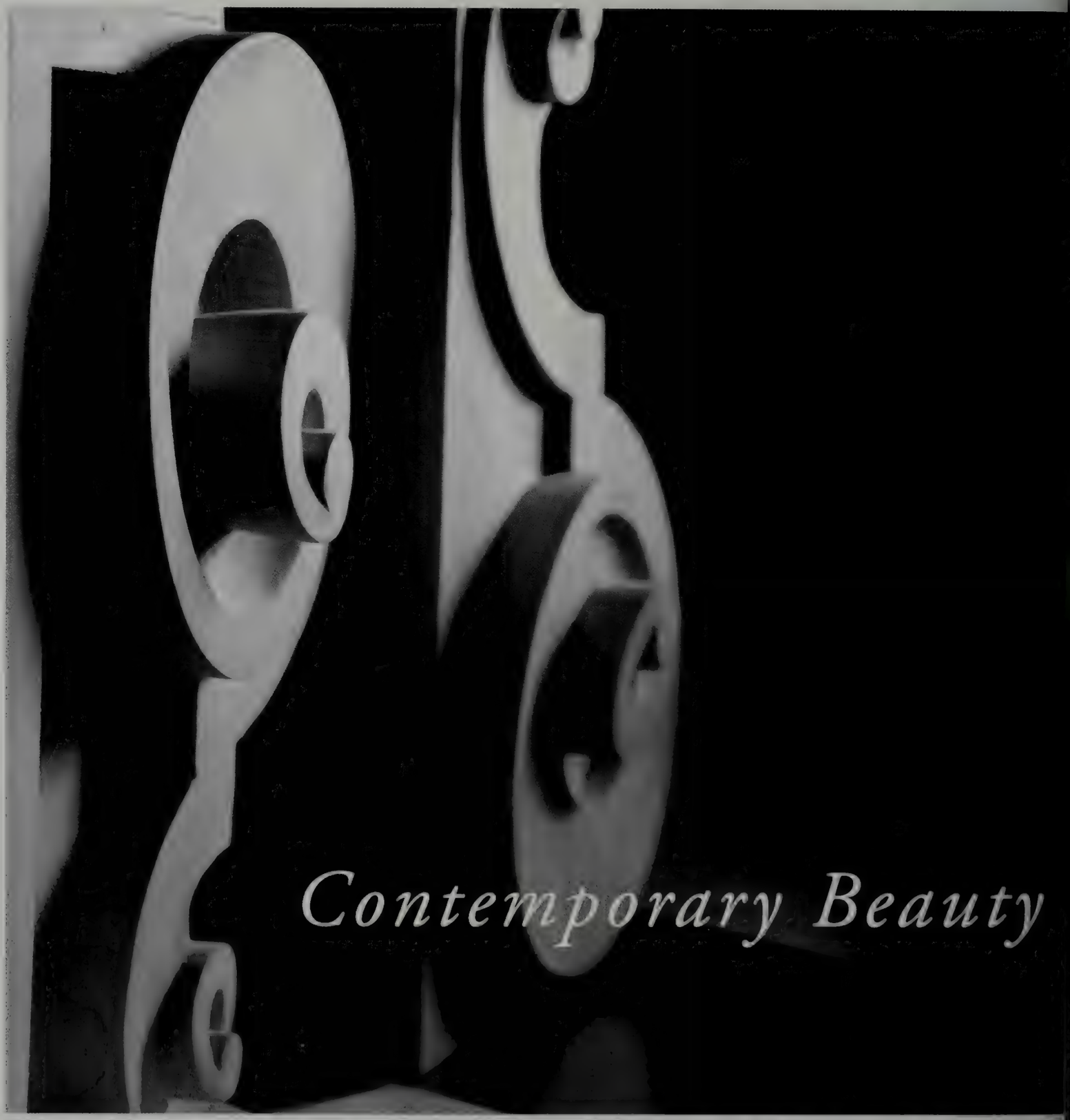
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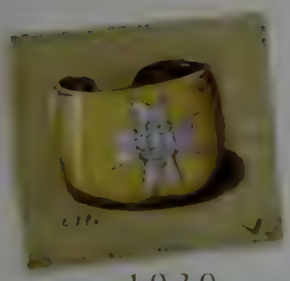


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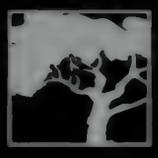


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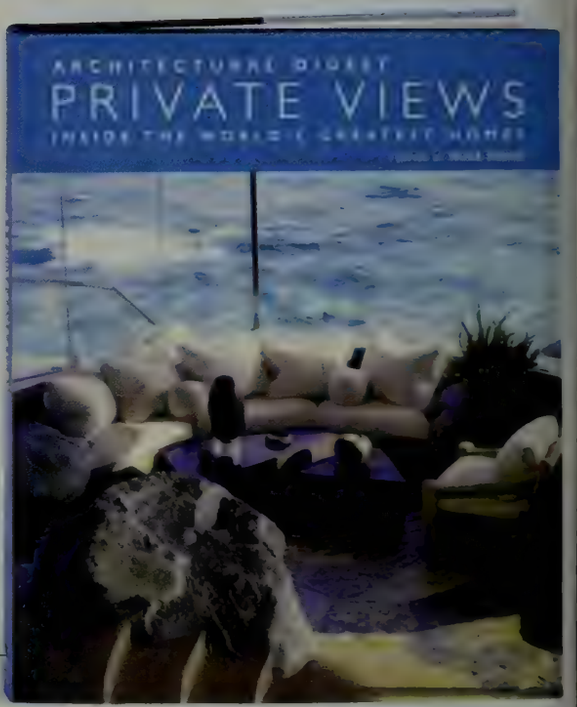
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Private Views

In Stores This Fall, Our Book on the World's Greatest Homes—from Catherine the Great's Chinese Palace to Georgia O'Keeffe's Ghost Ranch

FROM ARCHITECTURAL DIGEST AND Abrams comes *Private Views: Inside the World's Greatest Homes*—a natural expression of *AD*'s role as the international magazine of design. Our field of focus in putting this volume together was nothing less than the entire world. But how to choose from the best? For *Private Views*, as with our magazine, it is a matter of a variety of tastes and locations, the element of discovery, the subtle and sometimes indefinable relationship a home has with its surroundings and, as always, style. The following pages offer you a brief glimpse of those qualities, exemplified by violinist Ole Bull's Moorish summer villa in Norway, Georgia O'Keeffe's Ghost Ranch in New Mexico, Catherine the Great's Chinese Palace in St. Petersburg, a couple's eight-story tower set amid Kenya's wildlife and even a yurt, a traditional house for the nomadic people of Inner Mongolia. Each of the 30 homes in the book illustrates the creative spark of expert design—seeing how things fit together and grasping the vital connections that others miss. The means of expression may differ, but the results always reflect imagination, self-knowledge and authority. They confirm our belief that great style—with its many forms, inspirations and influences—is universal.





Ole Bull's Little Alhambra

After performing around the world for 45 years, violin virtuoso Ole Bull—the "Paganini of the North"—returned to his native Norway, where he had a summer villa built for his family on the island of Lysøen in 1872. Architect Conrad Fredrik van der Lippe incorporated Moorish tracery, arches and spires with 19th-century Carpenter Gothic motifs. The villa was dubbed Little Alhambra, a reference to its Spanish influence. Pierced-wood arches and twisted columns dominate the central music room (left), which includes traditional Norwegian furnishings and Bohemian glass chandeliers.

continued on page 11


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New York Primaries

A series of red and yellow fiberglass panels connect a red cube and a yellow box—two elements of the boldly geometric home of architect Preston T. Phillips. A brilliant blue pyramid, which serves as Phillips's studio, completes the compound, located in Bridgehampton, New York. "I chose the colors and forms for their purity and timelessness," says Phillips. "The pieces had to respond to the site's primal character."



A Mongolian Yurt

Though modern technology has begun to influence the nomads of lower Mongolia, these descendants of Genghis Khan steadfastly adhere to their traditional way of life, perhaps nowhere more evident than in their choice of dwelling. The yurt, or *ger*, as it is more commonly known in central Asia, is a flexible tent—typically 20 to 30 feet in diameter—that can be raised or disassembled in under an hour, with layers of yak or sheep wool to protect occupants from harsh climates.

President and Mrs. Ronald Reagan's White House

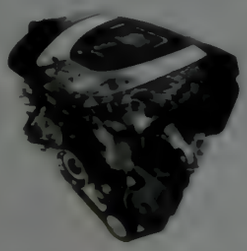
Working with Los Angeles–based interior designer Ted Graber, President and Mrs. Ronald Reagan refurbished the private apartments of the White House, as well as certain other rooms on the second and third floors, using much of the White House collection. Mrs. Reagan and Graber reconfigured the Yellow Oval Room (right) to make it more comfortable for heads of state who gathered there to converse and exchange official gifts before state dinners. They added the sofas and the marble-topped gilt tables to the formal setting.



continued on page 12

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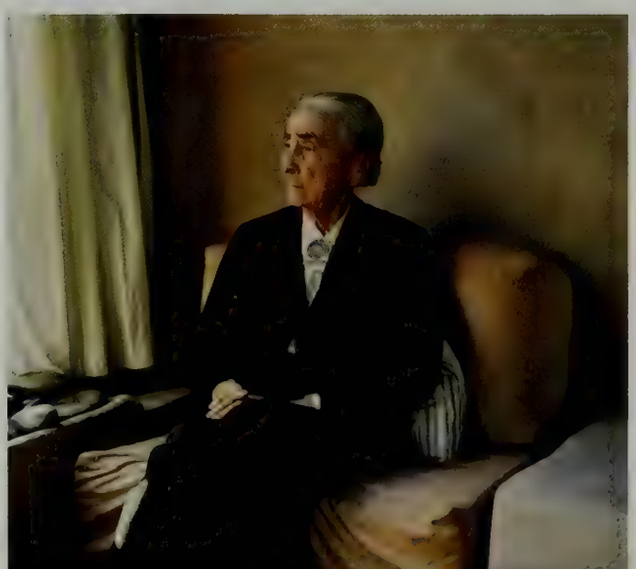
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Glass Geometries

Marble steps and a Charles Rennie Mackintosh chair distinguish the entrance of the retreat architect Shoei Yoh built for his family near Fukuoka, Japan. "Though I employed modernist materials, the house possesses a very Japanese feel for me," Yoh says. Located on a bluff overlooking the Sea of Japan, the home is secured to the site by two large concrete slabs and walled by glass, a material, Yoh notes, that "most serves the traditional Japanese idea of minimizing the separation between architecture and nature."





Georgia O'Keeffe's Ghost Ranch

To me it is the best place in the world," artist Georgia O'Keeffe said of Ghost Ranch, her first home in her beloved New Mexico. For more than 40 years O'Keeffe spent her summers at the 21,000-acre ranch, which she first discovered in 1934. It was there she lived in isolation with generator-supplied electricity and without a telephone or fresh fruits and vegetables. "It has always been secluded and solitary," she remarked of the adobe house located some 60 miles northwest of Santa Fe. "When I first went there, it was only one house with one room—which had a ghost living in it."



A Kenyan Sanctuary

To create their African game sanctuary, Michael and Dodo Cunningham-Reid bought 500 acres of land on Lake Naivasha in Kenya and began construction of a tower as a weekend retreat. "Concrete was used for the first three floors, then a steel rib cage clad in Kenyan cypress," says Dodo Cunningham-Reid, who conceived the pagoda-like eight-story structure. "There's a lot of high tech in there, but you can't see it." At night, a variety of animals—hippos, cheetahs, giraffes, impalas and zebras—wander by the base of the tower, while mornings are punctuated by the cry of the fish eagle.

continued on page 12



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Pacific Overture

A wall cantilevers over the pool, "making you feel like you're swimming inside a wave," says one of the owners of a house in Malibu. In keeping with the owners' wish to live in harmony with nature, designer Michael Taylor and architect John Lautner used rock and slate extensively throughout the residence, which is situated on a rugged promontory. Expansive ocean vistas characterize the place. "When you have a fabulous view," Taylor said, "you want every inch of it. That means no carpets, no draperies, no upholstered furniture."



New Life for the Château du Marais

Located 30 miles south of Paris and widely considered the most beautiful example of 18th-century palace architecture in private hands, the Château du Marais is home to the apartment of designer Juan Pablo Molyneux and his wife, Pilar. The armchairs, bed and commode in the master bedroom (below) reflect Molyneux's affinity for Louis XVI furnishings. "There is a masculine purity of line—straight legs, square angles—that hints at the Empire to come," he says.



Catherine the Great's Chinese Jewel Box

Her Majesty's Own Dacha" was how the very first building project of Catherine the Great's long reign came to be known. Built by the Italian-born architect Antonio Rinaldi, the royal dacha evolved into a compound of small structures on an estate some 25 miles southwest of St. Petersburg. The centerpiece was the Chinese Palace, which was begun in 1762 and finished six years later. Its lavish ornamentation features a dizzying array of costumed figures and Oriental landscapes, blue-and-white Chinese vases, black-japanned chests and European chinoiserie chairs.

continued on page 12


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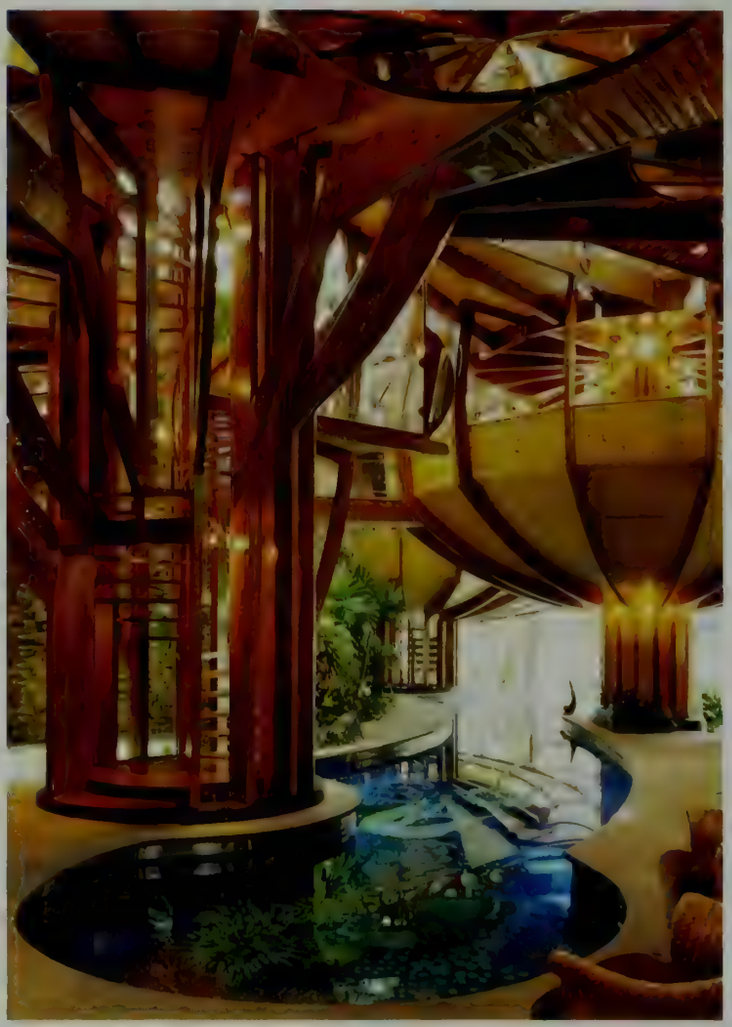
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House of Cards

Fascinated by the mystery and exoticism of the tarot, the late Niki de Saint Phalle created a complex of artworks representing the ancient cards near the Tuscan village of Capalbio. "When I was 25," she once said, "an artist friend urged me to go and see Gaudí's garden in Barcelona and promised it would change my life. I went, and sure enough it did. Ever since then I have wanted to do something of the sort."



Ohio Organic

We wanted everything to be transparent, not translucent," New Mexico–based architect Bart Prince says about the house that he designed for Steve Skilken in Columbus, Ohio. "There are almost no blinds, draperies or brise-soleils." Along the lower level of the house winds a 75-foot-long pool (left) lined with mirror-and-glass mosaic and surrounded by sandstone pavers and a variety of vegetation. "The owner wanted a lap pool running through a tropical garden, with palm trees and bananas and views of the sky," Prince says. "The living spaces are arranged around that."



Haga Pavilion

Gustav III, king of Sweden in the late 1700s, was a man of such refinement that he is remembered by Swedes as "the charmer king." His treasured Haga Pavilion outside Stockholm was completed in 1792, the year of his death. Designed by Olof Tempelman and modeled on the Petit Trianon at Versailles, Haga features interiors by Louis Masreliez, who brought the Pompeian style to Sweden. The walls of the drawing rooms, decorated with paintings of the deities Juno, Apollo, Jupiter and Minerva, attest to Masreliez's years of study in Italy.

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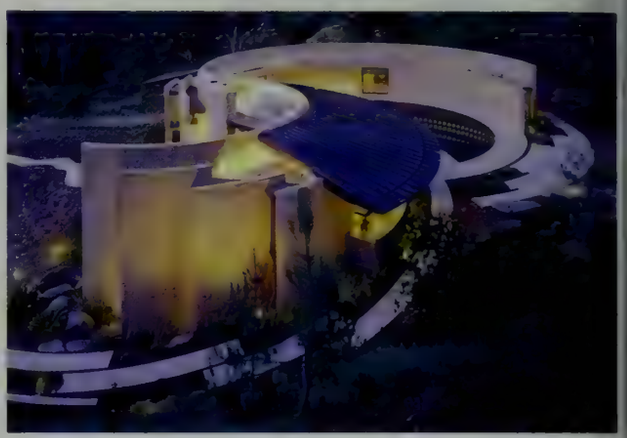
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We couldn't just move into a castle and expect the children to be grateful," says Jane Percy, the Duchess of Northumberland. "This place was not designed for kids." Along with her husband, Ralph, the 12th Duke of Northumberland, she renovated several state rooms and the private quarters at Alnwick Castle, which dates to the 11th century and is second only to Windsor as the largest inhabited castle in England. The 6,000-acre property includes a water garden by landscape architects Jacques and Peter Wirtz. The castle was used as a setting for Hogwarts School in the first two Harry Potter films. The Grand Staircase (left) leads to the Upper Guard Chamber.



Spinning the Senses

Wing House, in Rancho Santa Fe, California, was conceived by architectural designer Wallace E. Cunningham for a midwestern couple relocating to the San Diego area. "The subtle curvature of the surrounding topography is reflected in the design, which encourages constant movement from one space to another, from interior to exterior," says Cunningham. The house, which sits on a four-acre site, is defined by concentric semicircles and composed of two overlapping private wings, with the public spaces at the center.

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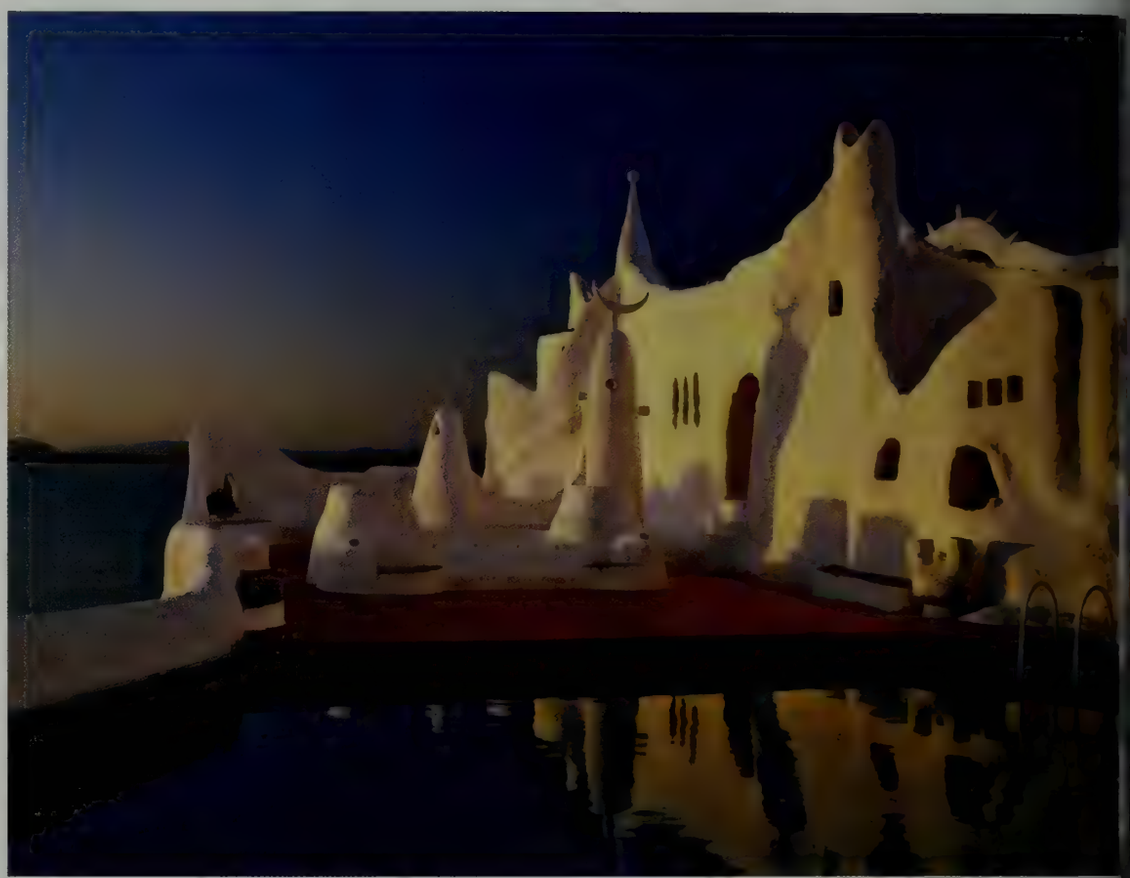


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Sculptural Fantasy

I do not think in terms of architectural style," artist Carlos Páez Vilaró says of the residence he built for his family on the cliffs of Punta Ballena, in Uruguay. Casapueblo, the name he has given his home, "has evolved from feelings, moods and influences—Moroccan, Turkish, Indian, Polynesian, Mexican, Egyptian and native cultures everywhere. Architecture should be felt. That's why the human element is always the heart of it." □



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The End of an Era

Recalling Robert Motherwell's Landmark 1946 East Hampton Quonset Hut

Architecture by Pierre Chareau/Text by Alastair Gordon



In 1946 Pierre Chareau designed a house and studio in East Hampton, New York, for Abstract Expressionist painter Robert Motherwell. ABOVE: Photographer Hans Namuth captured the artist there in 1953, standing beside one of the first paintings in his celebrated *Spanish Elegy* series

IT SEEMS ALMOST IMPOSSIBLE to imagine that the Motherwell House, the only project in America by renowned French architect Pierre Chareau (1883–1950), was willfully demolished. But the 1980s were a dark period for Modernist design, and the name Chareau didn't have the cachet it has today. In 1985, despite many protests, the Quonset-type house was bulldozed into oblivion, and now only a handful of photographs remain as proof of its existence.

"I wasn't trying to make a manifesto," said Robert Motherwell, who spoke to me shortly before the house was torn down. "I was just trying to make something that suited me." Using money inherited from his father, the Abstract Expressionist painter purchased a four-acre lot in East Hampton's estate section for $1,200 in 1945. He first met Chareau at Jane Bowles's summer residence. Chareau agreed to design a house and studio if Motherwell would let him build a small cottage on the property for himself. Motherwell agreed, and they began to discuss architectural ideas.

Chareau was fascinated by the possibilities of the Quonset hut, a prefabricated building system developed during the war by Navy architects at

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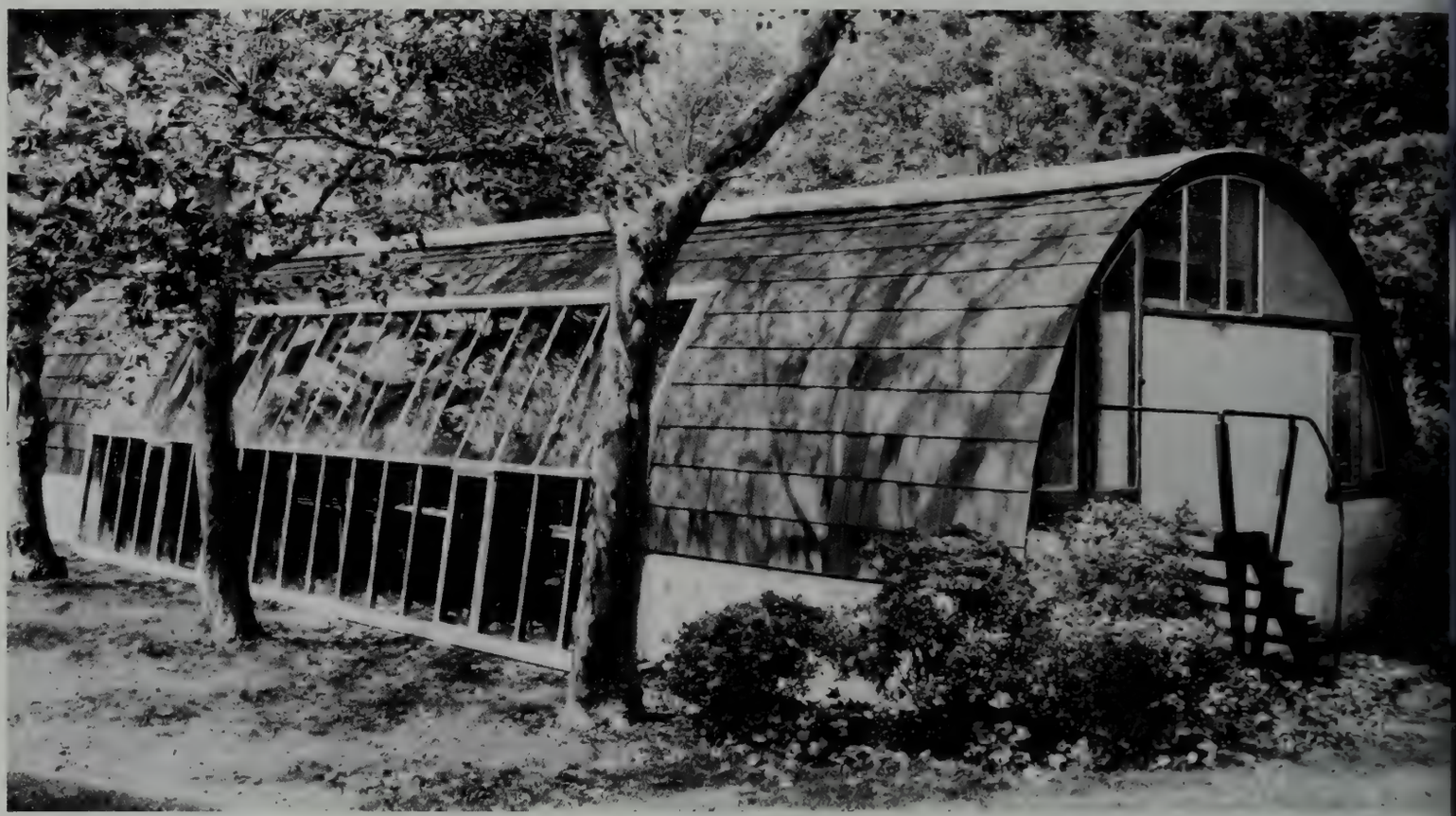
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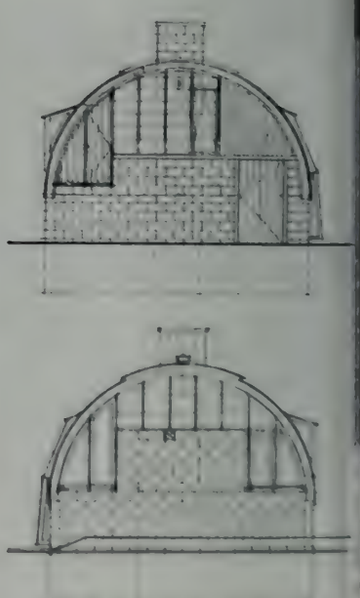
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ABOVE: After Motherwell sold the house to publisher Barney Rosset, shingles were added to its roof, covering Chareau's original (and ultimately leaky) corrugated-metal surface. Its 36-foot-long window was once part of a greenhouse.



LEFT: Rosset also made changes to the interior, including repaving the floor with brick and installing a spiral stair. BELOW: The front (top) and back (bottom) elevations of the house show Chareau's high placement of the windows.



continued from page 134

the Quonset Point Naval Air Station in Rhode Island. The kit-of-parts structures were made from curving steel ribs and corrugated-metal roofing. They could be easily assembled and were inexpensive. Motherwell bought two surplus Quonset kits (at a total cost of $3,000) and incorporated them into the design of a house and a studio. "I remember two trucks coming with all of these ribs and curved galvanized steel," said Motherwell. But the house was more than just a Quonset hut. Chareau and Motherwell improvised and created a unique architectural hybrid, very much in the spirit of Motherwell's collages

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A portion of the east-facing end of the second floor served as a work space. The narrow wood door (which replaced Chareau's glass one) to the right of the desk accessed the yard via a porch.

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of the same period. Working with the materials at hand, they shaped a multilevel environment that was surprisingly sophisticated. Certain elements suggested a cruder, low-budget version of Chareau's masterwork, the Maison de Verre, in Paris.

Inside, the house had an open, free-flowing plan. The few partition walls that did exist were made from combed plywood. The first level was excavated several feet below grade, and the vaulted metal roof was propped on concrete retaining walls to make room for a second floor that contained bedrooms and a mezzanine-style balcony. A freestanding fireplace rose toward the ceiling in stepped-back levels of brickwork. The living area was flooded with natural light from a 36-foot-long window that Motherwell and Chareau salvaged from an old commercial greenhouse. During storms, the rain poured down the overlapping panes of glass to make what one visitor described as a "delicious waterfall." The floor on the second level was made from oak disks pressed into concrete, "set like stepping-stones into cement," that made for an uneven, cobblestone-like surface. "We wanted to use tiles," recalled Motherwell, "but I couldn't afford them."

Structural elements were left exposed. The curving steel

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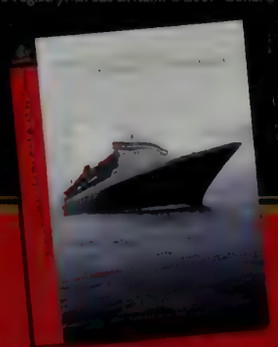
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crossbeams that supported the roof were revealed. For further emphasis, Motherwell painted the beams a bright circus red that his friend Alexander Calder had used on his sculptures. "It looked very much like a Calder inside the house," said Motherwell. He also recalled that Mies van der Rohe came by one day to buy a painting and was fascinated by the house's design.

But it wasn't just the architecture (and architect) that made this house such a cultural landmark. Equally important were the people who lived there, worked there and visited. The house was a cauldron of sorts, where new ideas were cross-pollinated. It represented a dizzying convergence of art and life. There were parties where inebriated artists rubbed shoulders with country club WASPs, and Motherwell himself was at the center of the whirling scene, holding forth, establishing an intellectual bridge between Old World émigrés like Ernst, Breton and Léger and New World action painters of his own generation, such as Pollock, Kline and Rothko.

As with many experimental dwellings, Motherwell's house proved something of a challenge to live in. The roof leaked, and it could be sweltering in summer with so much glass along the southern side. But despite the difficulties, not to mention a deteriorating marriage, Motherwell found inspiration in his Quonset hut. "I did the best pictures of my life there," he said, explaining how he had developed his famous *Spanish Elegy* series while living in the house.

In 1952 Motherwell moved to Provincetown and sold the property to Barney Rosset, radical publisher of Grove Press, who carried on the avant-garde tradition, inviting many artists and literary luminaries, including Samuel Beckett, who stayed during the summer of 1964. (Rosset lived in the house until 1980.) In 1985 new owners announced that they were going to build an "Adirondack-style" house on the lot. While there was talk of moving Motherwell's old house and rebuilding it on another site, preservation was a hard sell. People said the house looked like a rusting garbage can, that it wasn't worth saving, that it was just an old Army Quonset. And it was partially true. The building hadn't aged very well. It was starting to look like a ruin, and by the mid-1980s the property was overgrown with weeds and scrub oak. Windows were cracked. Paint was peeling. One of the later owners had added Spanish tiles on the entrance façade, cedar shingles over the corrugated-metal roof, and other incongruous elements that detracted from the industrial elegance of the original design.

In the end, no one came to the rescue. Early on the morning of Friday, August 2, 1985, the Motherwell House was bulldozed and carted off to a local landfill. But there wasn't just one Chareau structure lost that sorry day. There were three: the main house, a painting studio and the small cottage, La Petite Maison de Repos, that Chareau lived in himself. The studio, where Motherwell did his painting, was a basic Quonset hut with a concrete floor and an all-glass wall to the north. Chareau's Petite Maison was made from concrete-block walls with a gently sloping roof and a terrace along one side. The tiny floor plan (about 35 by 26 feet) accommodated areas for sleeping, dining and storage and had a studio and a guest room. An ingeniously compressed central service core provided a bath, a kitchen and a wood-burning stove.

It wasn't just the architecture (and architect) that made this house a cultural landmark. Equally important were the people who lived there, worked there and visited.

It was in this tightly packed little cabin that Chareau suffered the cerebral hemorrhage that killed him in 1950 at the age of 67. (He died in Southampton Hospital and his remains are buried in what is now Holy Trinity Roman Catholic cemetery in East Hampton, not far from the Bouvier family "pie.") All three of his American buildings deserved a better fate. □



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Norman Foster

Innovative and Indefatigable, the Architect Looks to the Future

By Joseph Giovannini





THE SUN NEVER SETS ON Norman Foster's projects, which currently include the 118-story Russia Tower in Moscow, a tower at Ground Zero in New York and the largest airport ever constructed in the history of mankind: the 11-million-square-foot Beijing airport, now under way. Besides outsize buildings that are athletic in their build, there are infrastructure projects—cities, subways, bridges. But beyond the megaprojects, he has taken up, in a socially sensitive arena, the cause of designing schools in London—primarily for disadvantaged children—that will help reshape the city's educational landscape. Then there are the household goods, from tables to lighting and door handles. He honors the Modernist dictum, "from the spoon to the city."

The architect who has ramped up his office into a round-the-world, round-the-clock endurance sport personally sets the pace, skiing cross-country each year in the 42-kilometer Engadin Ski Marathon in Switzerland and cycling hundreds of miles in long-distance treks. He can, and does, pilot planes and helicopters.

Phew.

The 1,000-member staff at Foster and Partners in London works in a glassy office building—the lights on all night—that he designed on the south bank of the Thames. Foster himself lives on the top floor with his wife, Elena, an arts publisher (and former psychopathologist and professor), and their two children.

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The prolific English architect Norman Foster (top left) uses technology with grace and daring, creating visionary designs such as a layered residence in Kamakura, Japan (top; see *Architectural Digest*, March 2007), and the dynamic glass-and-steel ceiling for the British Museum's Great Court (above).


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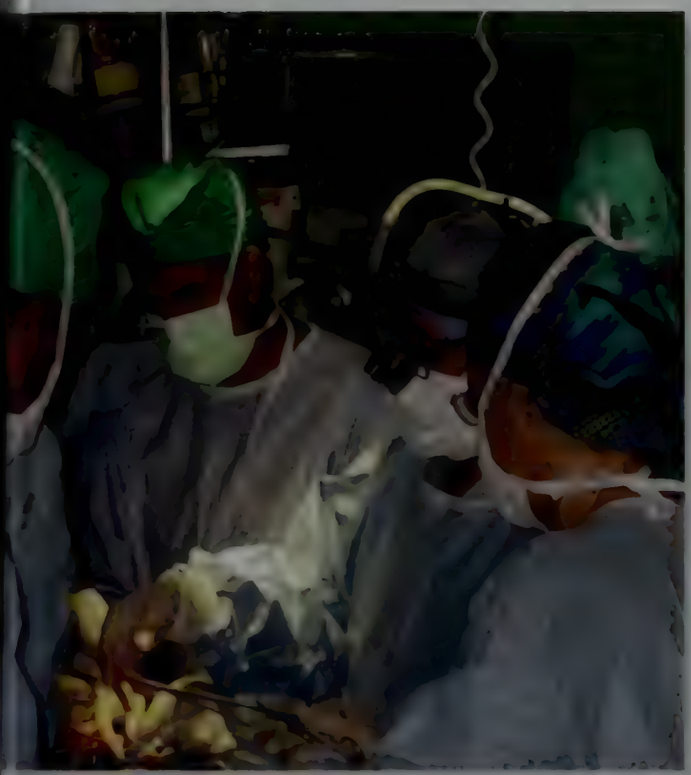
He became a world-renowned cardiovascular surgeon in Detroit. A husband. A father. And a client of Merrill Lynch.

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LEFT: To expose the living room of a Mediterranean villa to the elements, Foster created an 18-ton retractable glass wall (*AD*, October 2006). ABOVE: The Chesa Futura apartment building in St. Moritz, Switzerland, has a curved, shingled façade. BELOW: His majestic Millau Viaduct—the tallest bridge in the world—spans a valley in southern France.

continued from page 142

But why, when you call his office, are there church bells pealing, children squealing and impromptu glissandos on a piano? Well, actually, in an office seamlessly networked into the rest of the world, you've been patched into a line at Foster's working retreat in Switzerland, where he has a desk in a vacation apartment on the top floor of a new apartment building he has designed. "The children travel quite a lot with us," he says. "Recently we visited Beijing, Shanghai and Guangzhou to see projects. We're quite mobile as a family."

This son of Manchester started his global success in 1961 on a graduate fellowship to Yale, where, he says, "America gave me a sense of confidence, freedom and self-discovery." In his acceptance speech for the Pritzker Prize in 1999, he credited Paul Rudolph, then Yale dean, for creating an "atmosphere of fevered activity.... The studio summed up an American world in which everything was possible if you were willing to try hard enough." Foster models his own office after Rudolph's 24/7 architecture school, where visiting luminaries roamed the desks and students often worked into the night and morning. "We have a design board in the office, which oversees the work of our six individual groups, and, as in the school, the design board moves around from group to group. I'm chairman of that design board. I'm locked into every project."

At Yale, Foster pursued a career of expanding circles. He headed off with classmate Richard Rogers in a VW to California, where they saw the future in the form of Case Study houses by Pierre Koenig, Raphael Soriano and Charles and Ray Eames. The lesson: assembling buildings on the Tinkertoy principle from off-the-peg components.

The designs were pragmatic, open-ended and sometimes ad hoc—unlike the prevailing temples of industrial perfection with godly details by European masters—and the two English

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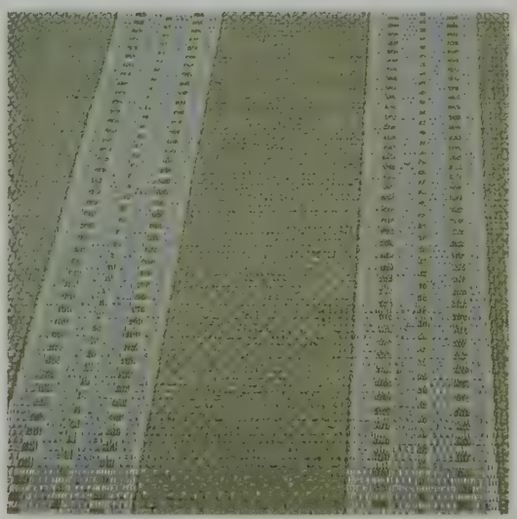

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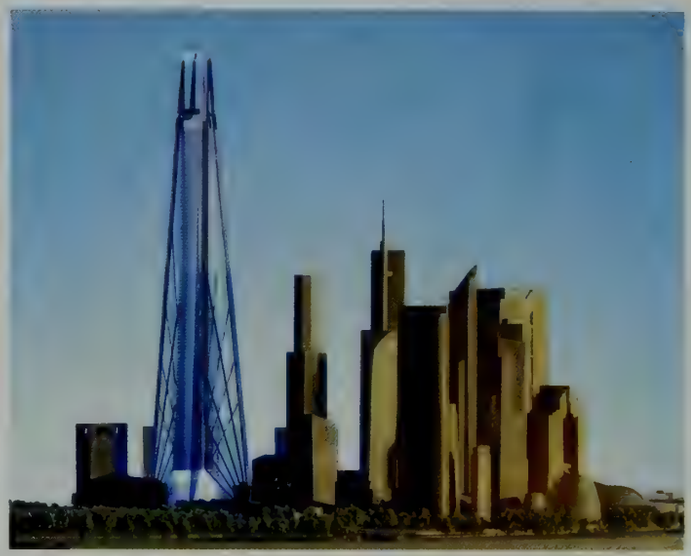


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Foster's distinctive high-rises include the 118-story Russia Tower in Moscow. The mixed-use building, a pioneer of green architecture, is slated for completion in 2011.

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architects, briefly partners, exported the idea back to England. During his American travels, Foster also inhaled the huge scale of American structures like Cape Canaveral and brought the approach back to his own office.

It was a vision whose time came on the globalizing architectural stage. But Foster did not allow his success as the high-tech architect par excellence to freeze his progress: He kept the vision open, advocating green architecture on a daring scale: The 53-story Commerzbank in Frankfurt, with operable windows and a vertiginous atrium, breathes like a lung. Reconceiving structure, he opened normally closed building types, which became green, flexible and buoyant with fresh air and natural light. The triangulated 118-story Russia Tower typifies Foster's "responsible skyscraper," especially because it feeds into the subway at its base and mixes uses, a city within a building. He puts it simply: "It overlaps cycles of living and working." The architect uses sometimes acrobatic engineering to break open floors normally stacked like pancakes, creating multistory atria that pool people. Foster, a social engineer, values technology for humanizing structures.

Lately the computer that has revolutionized all architectural practice has allowed him to morph his mechanical vision into the new digital world. The steel struts and glass panels forming the billowing dome over the Great Court at the British Museum are each unique, stretching with the beguiling elasticity of panty hose. Foster recently completed a similar canopy vaulting for the courtyard at the National Portrait Gallery in Washington, D.C. The magic is its near disappearance.

In Switzerland, the computer enabled the architect to construct the highly complex contours of the apartment building where he is speaking. The shapes, which have no 90-degree joints, echo the surrounding mountains. "The design was driven by the views and orientation, which generated complex lines in space," he says. Foster's kit of parts is no longer mechanically produced on an assembly line but individually dimensioned and fabricated by computers in factories, which cut the components—including a quarter-million shingles. The architecture straddles the linear and nonlinear, the straight and the curved.

> The architect uses acrobatic engineering to break open floors normally stacked like pancakes.

Now the shingles covering the organic shapes are weathered, and from the other side of the lake, they dissolve visually into the color of the rocky mountains behind. The underbelly of the building is the original golden brown. "It's very alive," he says. "The computer is like a pencil, only as good as the person driving it. Not that many years ago we couldn't have done this." □

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For the Sake of Art

In Porto, a Painter Calls Upon a Master of Modernism for a New House and Studio

Architecture by Álvaro Siza/Text by Victoria Newhouse/Photography by Vincent Thibert



Pritzker Prize laureate Álvaro Siza designed a house-and-studio compound in Porto, Portugal, for artist Armanda Passos. The two-story portion contains the living room and the bedrooms and, like the studio building beside it, interacts with a private courtyard.

The discretion of this unassuming house in the Portuguese city of Porto is typical of 1992's Pritzker Prize–winning architect, Álvaro Siza. Unique to it are the different work spaces it provides for the owner, Armanda Passos, a figurative painter, and her daughter, Fabíola Valença, an interactive-performance artist. A skylighted studio for the former and a theater-like setting for the latter are complemented by a generous room for entertaining, a kitchen and two bedrooms—functions served in three separate volumes.

Siza has long been acknowledged as a master of his profession. For almost 30 years, however, the Salazar dictatorship restricted his practice to Portugal. Not until the completion in 1984 of his Bonjour Tristesse residential complex in Berlin did his career begin to expand to major projects throughout Europe. In addition to the repressive political situation, the subtlety of Siza's designs and his own aversion to publicity have kept his profile low.

Working with a minimal vocabulary, Siza achieves astonishing effects that require time to fully appreciate. He is a poet of his profession and

continued on page 152

ver before had a Kitchen so much of a History.

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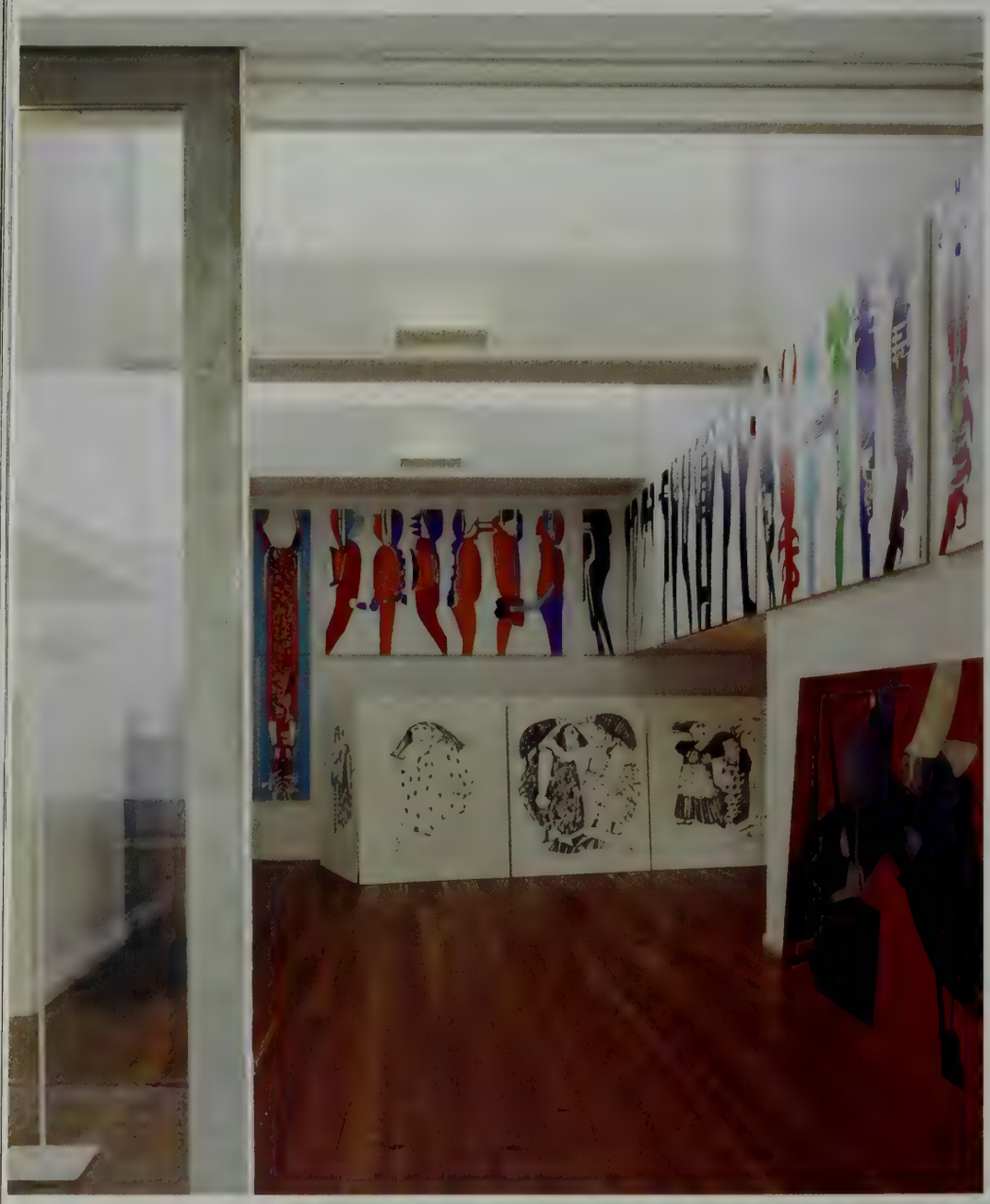
Back then, a Generation of successful American Entrepreneurs dreamt of a new style of Architecture to express their personal wealth. This dream was realized by young architects such as Daniel Burnham, Henry Hobson Richardson, Richard Morris Hunt and Stanford White. They all had studied at the École des Beaux-Arts in Paris. And they created a new style for Architecture and Interior Design, named after the famous French Art Institute: Beaux-Arts.

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In fact it was not a new style at all, but a composition of styles from different periods and cultures. Many world-famous structures such as the Chicago Art Institute, the New York Stock Exchange, and the



Statue of Liberty account for it. But what does that have to do with your kitchen? Just as much as you want it to. Because in the same way that the idiosyncratic architects back then took the freedom to combine elements from different historical eras, today, you too can break the conventional rules of style and create something new: your own personal composition of your kitchen. For that, SieMatic BeauxArts offers unique opportunities: A broad range of seemingly conflicting features that you combine to a harmonious design of your own. You can choose from menu of various forms, sensual colors, and precious materials, to create an environment that is much more than just a kitchen: a reflection of your personality.



LEFT: Through choices such as glass pocket doors, uplighting and high ceilings capped by skylights, Siza effected a feeling of openness in the studio. BELOW: The architect's early perspective sketches of the building reveal his focus on cubic forms, with the larger doorways sheltered by deep roof overhangs. BOTTOM: Longtime friends Passos and Siza, after the completion of the house and studio—their first project together.



continued from page 150

in fact writes poetry. Beginning with tiny sketches, each of which appears to consist of a single uninterrupted line, he creates architecture that skillfully incorporates context, references to Modern masters, and present needs. It is hardly surprising that an artist would pick Siza for her architect. As Passos says, the house realizes a long-held dream of working with her old friend because "his architecture of places would integrate well with my work."

The 4,750-square-foot Passos compound is located in the city's most desirable residential area. A crisp white boundary wall cloisters the purity of Siza's Modern, all-white building from its fussily traditional neighbors. Once one is inside this wall, it is somewhat disorienting to be greeted by the windowless plastered side of a structure whose only gesture of welcome is a cutaway incorporating a small glass-and-steel French window.

Bypassing this modest opening to what is in fact the performance space and continuing alongside the exterior, one comes to a more generous ac-

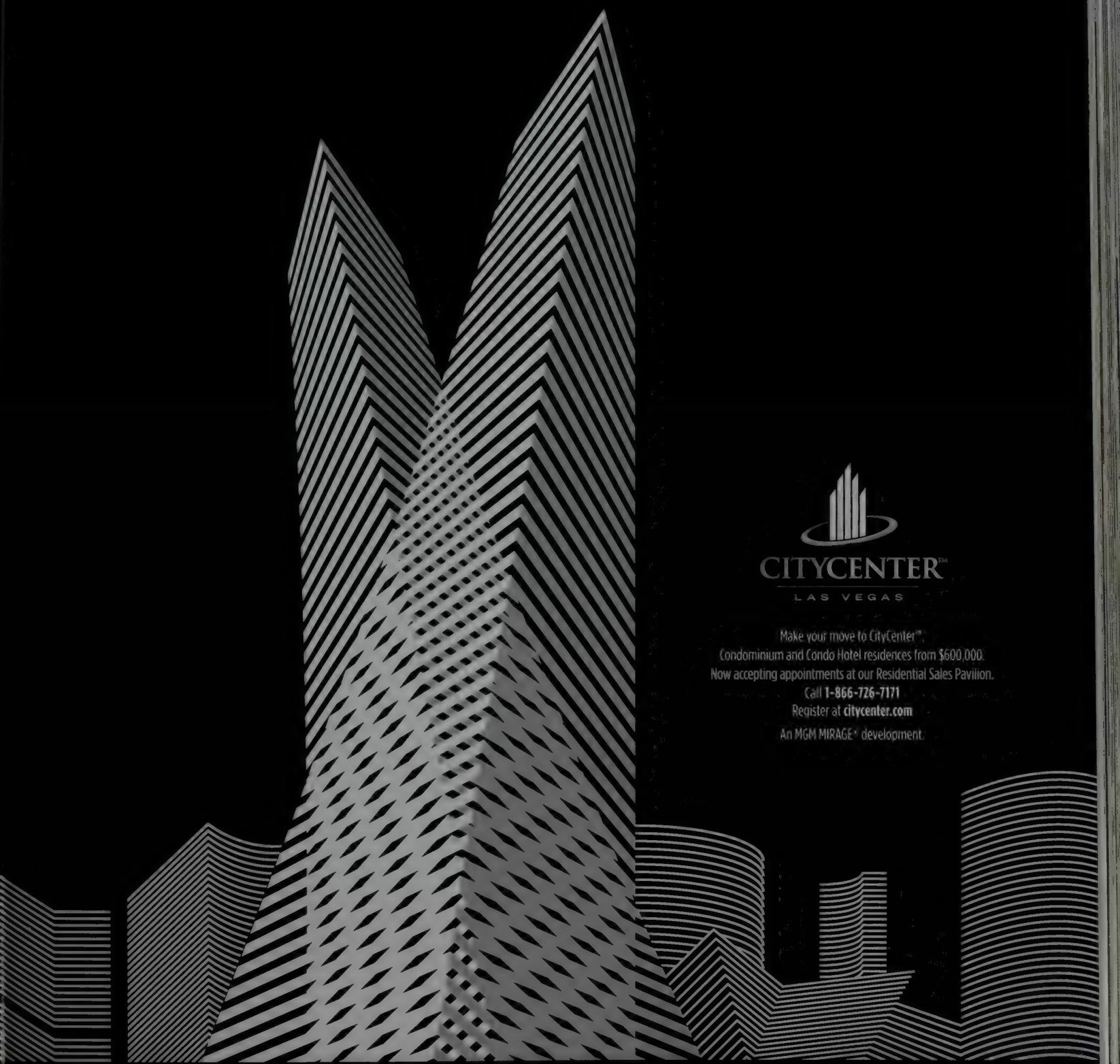
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No architecture better illustrates Mies van der Rohe's contention that "God is in the details."



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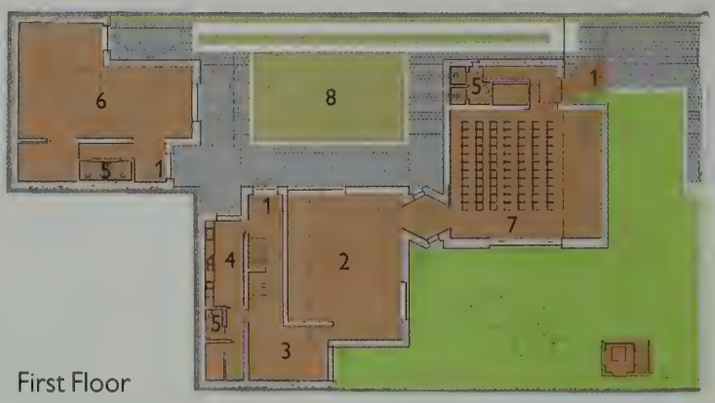


of beige stones and the rectilinear areas of lawn adjoining that border reinforce what Siza calls the "peculiarity of obvious things."

The single-story performance space is joined by a narrow corridor that connects with a two-story volume used for social gatherings. The connector's small size and diamond shape emphasize the autonomy of the two volumes it links. The third volume, freestanding at the far end of the lot, is Passos's studio. Its shed skylights rise to the same height as the taller, middle building. Large sliding doors and French windows open wide

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1 ENTRANCES
2 MULTIPURPOSE HALL
3 DINING ROOM
4 KITCHEN
5 BATHS
6 STUDIO
7 PERFORMANCE SPACE
8 COURTYARD



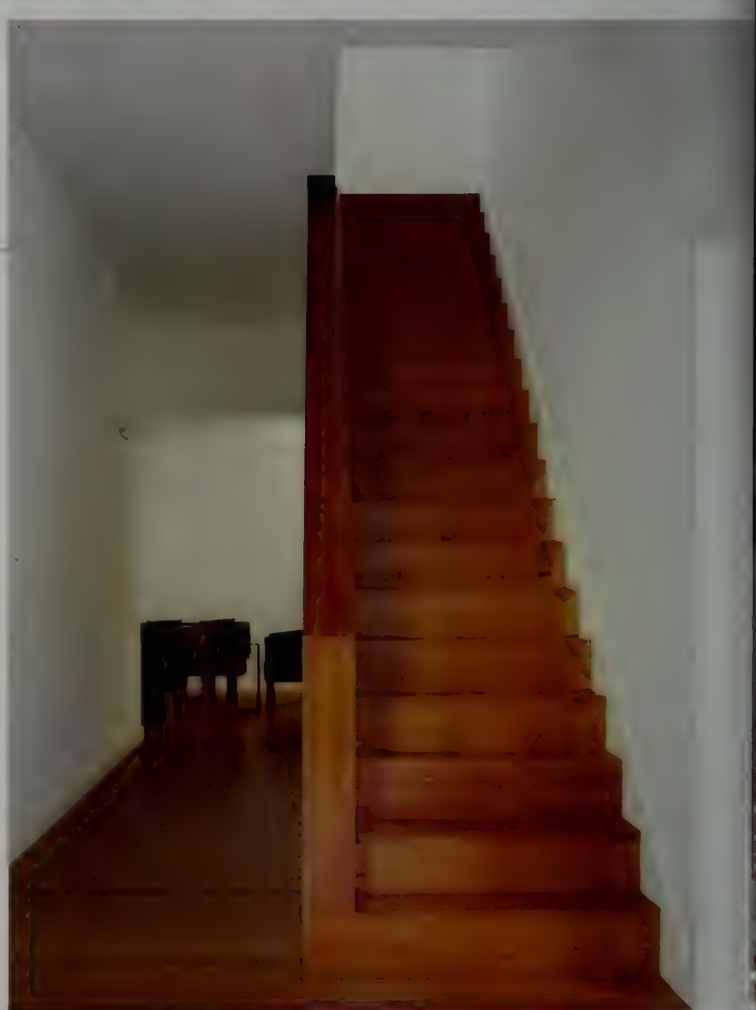
First Floor

continued from page 152

cess. Here, three distinct rectilinear volumes placed at right angles to one another create a courtyard reminiscent of a Mediterranean village.

This vernacular reference recalls similar suggestions in the work of Luis Barragán, with which Siza's designs have been associated. Like the late Mexican architect, Siza plays with juxtaposed planes and with light effects, working in a classic Modern mode to achieve the greatest simplicity. It is, however, a complex simplicity: No architecture better illustrates Mies van der Rohe's contention that "God is in the details."

A gray-granite base illustrates the point. Practically, the foot-high stone protects the stucco-clad buildings; visually, it anchors the buildings to the ground. Like many of this architect's details, it is a pragmatic device used poetically. Roof- or midlevel overhangs relate the three volumes to one another and cast shadows of the long Atlantic light. Even the ground cover

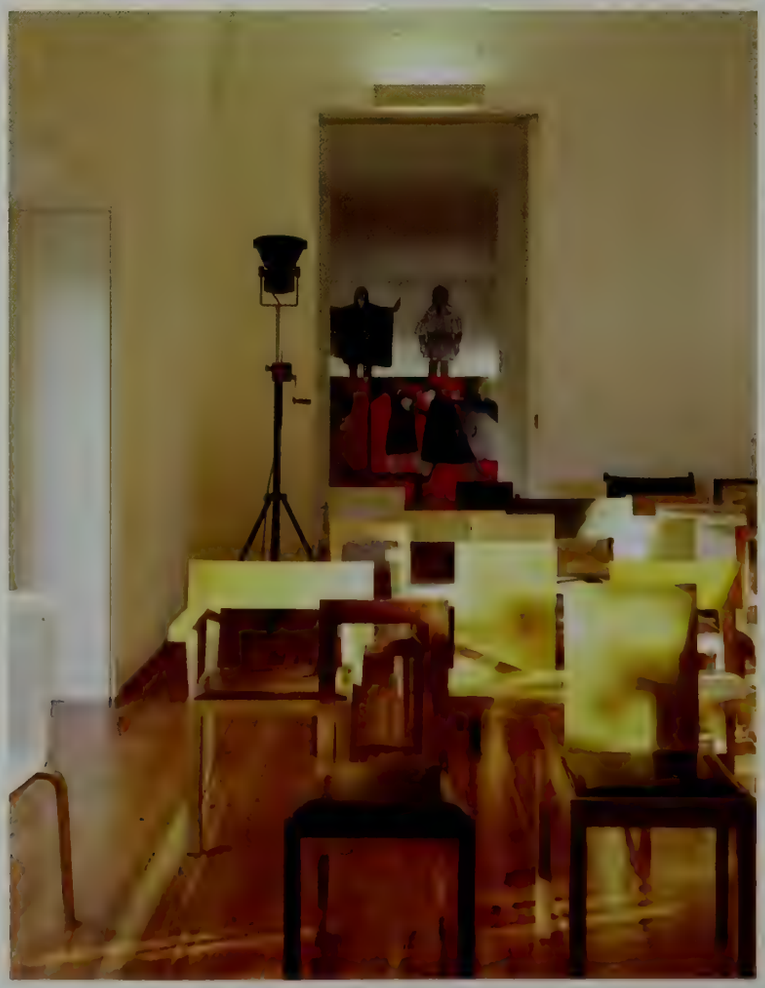


Top: The dining room has a Siza-designed table and chairs. A painting by Passos's daughter, Fabíola Valença, is at rear. Above Left: The plan consists of three volumes. Above: An unornamented yet precisely crafted wood stair connects the levels of the main house.


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ABOVE: The front elevation of the main house has deep roof overhangs that both protect the various openings on each level and establish the design's horizontality. RIGHT: More chairs designed by Siza are in the performance space.



Siza plays with juxtaposed planes and with light effects to achieve the greatest simplicity.

continued from page 154

the studio and living spaces to a courtyard. Here, glimpses of the owner's brightly colored paintings lend a lively note to the monochromatic architecture. The space for performances has similarly generous openings to a courtyard. Thus, morning or evening sunlight can be experienced in different parts of the house. Views to the exterior confine the eye to this oasis of calm.

Between the kitchen and dining area of the middle volume, a wood stair rises to the luminous glow of a skylight. The sculptural perfection of Siza's stairways is well known—as with this one, their proportions and execution are worthy of a Donald Judd sculpture. Additionally, the Minimalism of the Passos stair hall is so uncompromisingly stark and its illumination so mysterious that it also evokes the Surrealism of de Chirico.

Many aspects of the Passos house have a surreal effect, beginning with the very existence of this Modernist gem within a profoundly conservative community. But the ways in which forms reference one another by their positions and their proportions, and by shifts of light and shadow between them, also transcend everyday expectations. Passos says her studio has changed her art because it allows her to work in a larger scale. Siza's architecture has also given her and her daughter a "place" that is a world of their own. □



GEHRY, LIBESKIND, FOSTER, ALSOP.
THEY'VE LEFT THEIR FINGERPRINTS ALL OVER TORONTO.

Have you seen what is happening in Toronto? An architectural renaissance is underway, transforming the city with a spirit of creativity and innovation. Many of the most prominent names in the world of architecture are working here.

It's why *Architectural Digest* is bringing its distinguished "Architecture Days" series to Toronto, running September 24-30, 2007.

Nowhere is this phenomenon more evident than in the exquisite expansion at the **Royal Ontario Museum (ROM)**. The ROM's breathtaking $250 million rebirth will transform it into a first-rank museum. World-renowned architect **Daniel Libeskind** can take credit for this masterpiece. He has designed a series of enormous "crystal" galleries, named the Michael Lee-Chin Crystal. These partially transparent forms will house, among other artifacts, the magnificent dinosaur collection, which will be visible to passersby as they walk along the street.

This is the largest heritage restoration project in Canadian history, all of which creates a home for one of the foremost collections of world culture and natural history. Heritage galleries display artifacts of Canada's First Peoples, China, Japan and Korea, alongside dinosaurs and biodiversity.

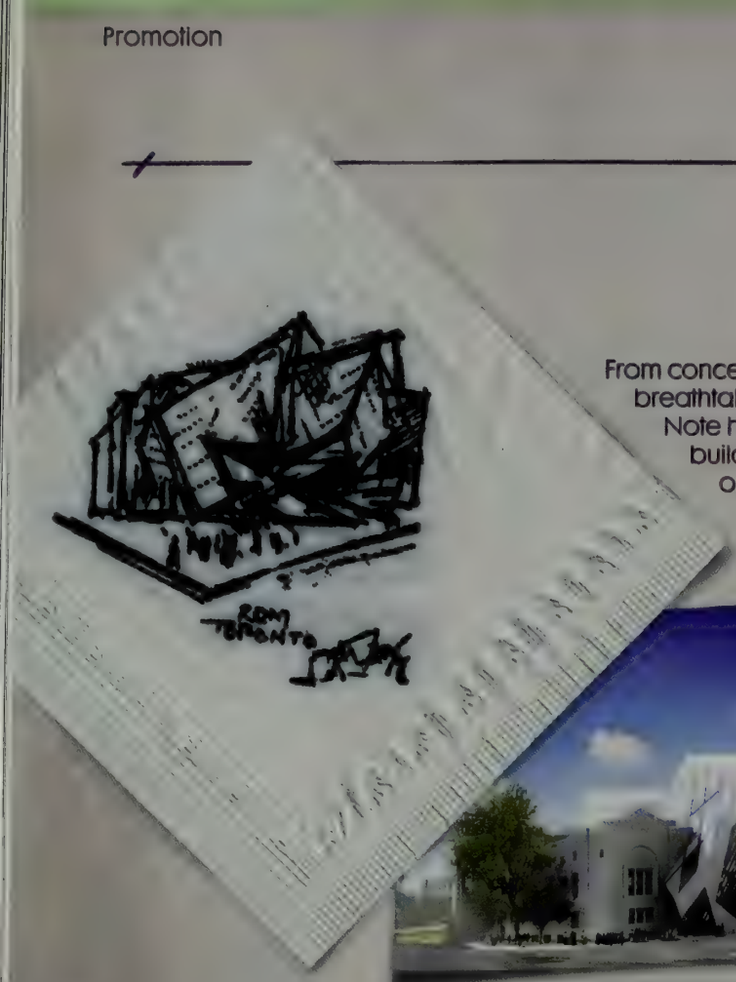


Aerial nighttime view of the Michael Lee-Chin Crystal at the Royal Ontario Museum, designed by Daniel Libeskind, in a joint venture with Bregman + Hamann Architects. Image: Miller Hare. © ROM 2005. All rights reserved.

Crystal masterpiece. Dazzling by day, brilliant by night.

As well, the new Crystal Five Restaurant Lounge can be found within this expansion, perched five storeys above Philosophers' Walk and the ROM's heritage 1914 building.

Alsop's architectural design challenges students to think differently.



From concept sketch to breathtaking reality. Note how true the building is to the original vision.

Daytime view looking west of the Michael Lee-Chin Crystal at the Royal Ontario Museum, designed by Daniel Libeskind, in a joint venture with Bregman + Hamann Architects. Image: Miller Hare, © ROM 2005. All rights reserved. Image: Studio Daniel Libeskind © 2005. All rights reserved.



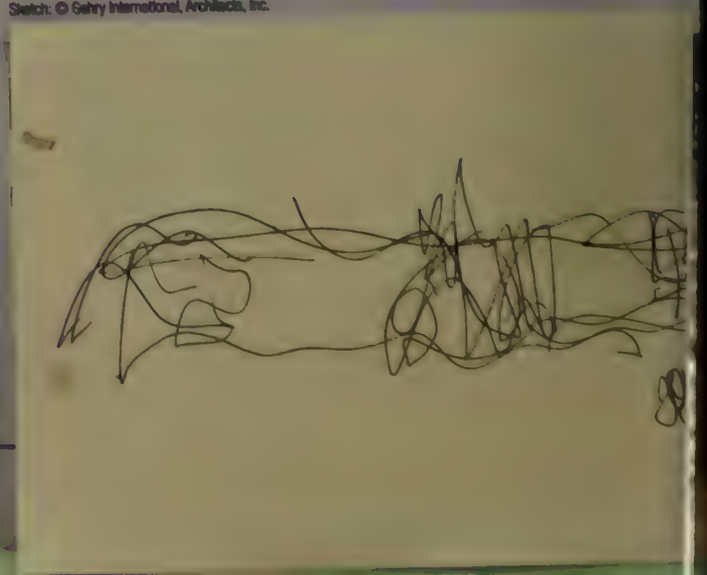
Ontario College of Art & Design (OCAD), Sharp Centre for Design, designed by acclaimed British Architect Will Alsop, of Alsop Architect in a joint venture with Toronto-based Robbie/ Young + Wright Architects Inc. Image: Ontario Tourism Toronto.

"Courageous, bold and just a little insane" were some of the comments that came from the prestigious Royal Institute of British Architects. Designed by acclaimed British architect Will Alsop, this addition to the **Ontario College of Art & Design (OCAD)** has quickly become one of the most exhilarating architectural landmarks in Toronto. OCAD is Canada's largest college of art and design, specializing in creativity and innovation. How appropriate, indeed.

Over at the **Art Gallery of Ontario**, the building will soon be a work of art itself. Architect **Frank Gehry** was given a daunting task: to transform the Art Gallery of Ontario while maintaining the identity of its various layers of early 19th and 20th century architecture. The result can only be described as astonishing. Gehry, who grew up mere blocks from the gallery, designed a sweeping glass and timber structure that stretches the full length of the block. This elegantly designed glass and wood façade defines a more intimate arcade for pedestrians at street level.

Gehry has created a space where Henry Moore's sculptures feel right at home.

Sketch: © Gehry International, Architects, Inc.



Meanwhile, just across the street, you'll find the city's newest jewel. The **Gardiner Museum** is one of the world's finest institutions devoted to ceramic art. Designed by the award-winning architects at **Kuwabara Payne McKenna Blumberg**, they've crowned the museum with a stunning third-floor pavilion and an open-concept space for the museum's unique collection. You can view more than 2,900 pieces, ranging from Ancient Americas pottery to rare 18th century European porcelain to modern ceramic masterpieces.

Now what can be said about the audacious new **Sharp Centre for Design?**

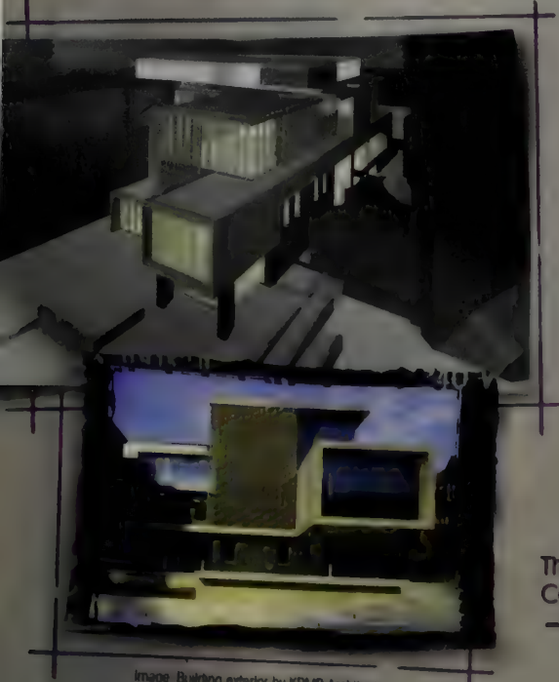


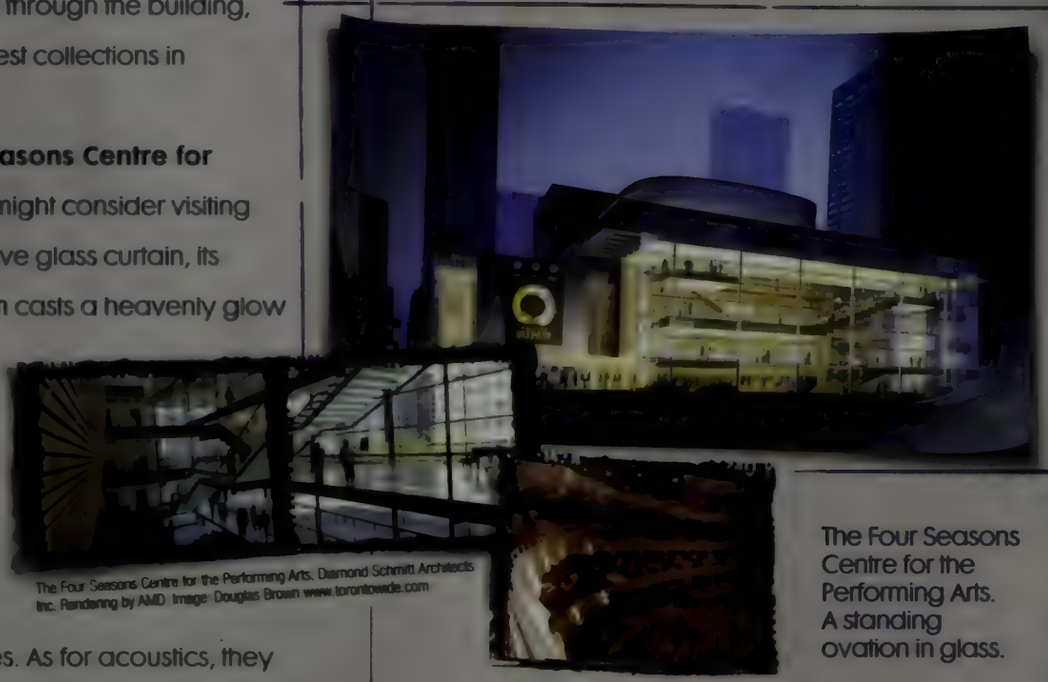
Image: Building exterior by KPMB Architects

The Gardiner Museum of Ceramic Art. Art housing art.

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As for the new **Four Seasons Centre for e Performing Arts**, one might consider visiting night. Through an innovative glass curtain, its nsparent five-storey atrium casts a heavenly glow er pedestrians below. esigned by celebrated ronto architect **Jack amond**, the Centre's rseshoe-shaped uditorium was modeled ter European opera houses. As for acoustics, they al any other performance hall in the world. To fully mprehend, take in a performance. The Centre is me to both the Canadian Opera Company and the ational Ballet of Canada.

Yet another new gem is the traffic-stopping **Leslie an Pharmacy Building**. Designed by acclaimed chitect **Sir Norman Foster**, it features two giant ods suspended in mid-air. One pod houses a lecture theatre and reading room. In the other you'll find a classroom and a faculty lounge. The building provides the University of Toronto with state-of-the-art facilities for pharmacy teaching and research.



The Four Seasons Centre for the Performing Arts. Diamond Schmitt Architects Inc. Rendering by AMD. Image: Douglas Brown www.torontowide.com

The Four Seasons Centre for the Performing Arts. A standing ovation in glass.

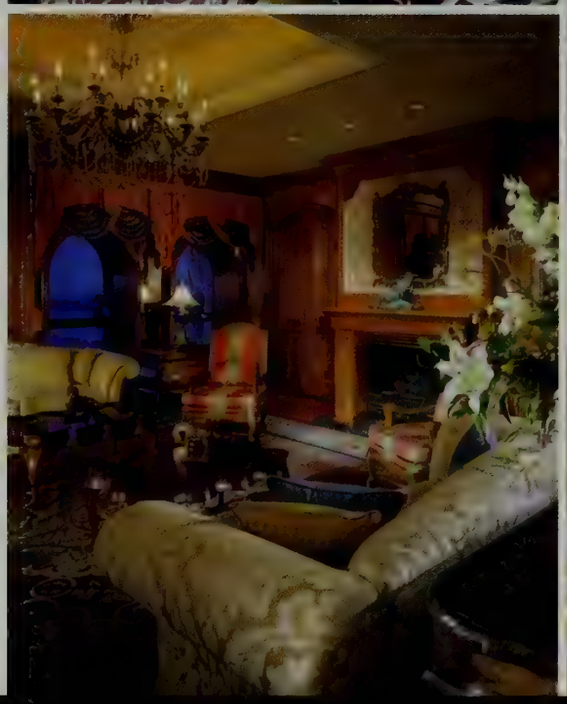
Toronto's creative renaissance is well underway. Litte wonder, then, that world-leading architects, not to mention artists, entrepreneurs and travelers, are checking out the city. It also makes Toronto a perfect choice for the "Architecture Days" series. But don't take our word for it. We invite you to experience this energetic rebirth for yourself. To make the most of your Toronto experience, visit torontotourism.com, or speak with one of our travel experts at 1-800-205-7638.

External view of North façade from the East. © 2007 Gehry International, Architects, Inc.



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Architecture by
Myron Goldfinger, FAIA
Interior Design by June Goldfinger
Text by Kelly Vencill Sanchez
Photography by
Robert Reck (New Mexico)
and Paul Warchol (New York)

MYRON GOLDFINGER IS SERIOUS about creating an architecture based on function and necessity. Over the course of his nearly 40-year career, he has studied the indigenous dwellings of the Mediterranean and the Caribbean and the "ordinary" people who conceived them. And although he is perhaps best known for his large sculptural buildings in the United States and on the island of Anguilla, where he designed a villa for himself and his family in 1983, Goldfinger considers his "modest vacation houses" in New Mexico and Westchester County, New York, to be among his best works. "These residences," he says, "express the essence, the basic roots, of my more complex grand residences and my respect for the anonymous builders of all time."

While they were designed for sites that differ vastly from one another—the New Mexico house is perched on a ridge in Tesuque, north of Santa Fe; the other sits on a wooded spot in Waccabuc, 50 miles north of Manhattan—both buildings live in harmony with their settings, their ge-





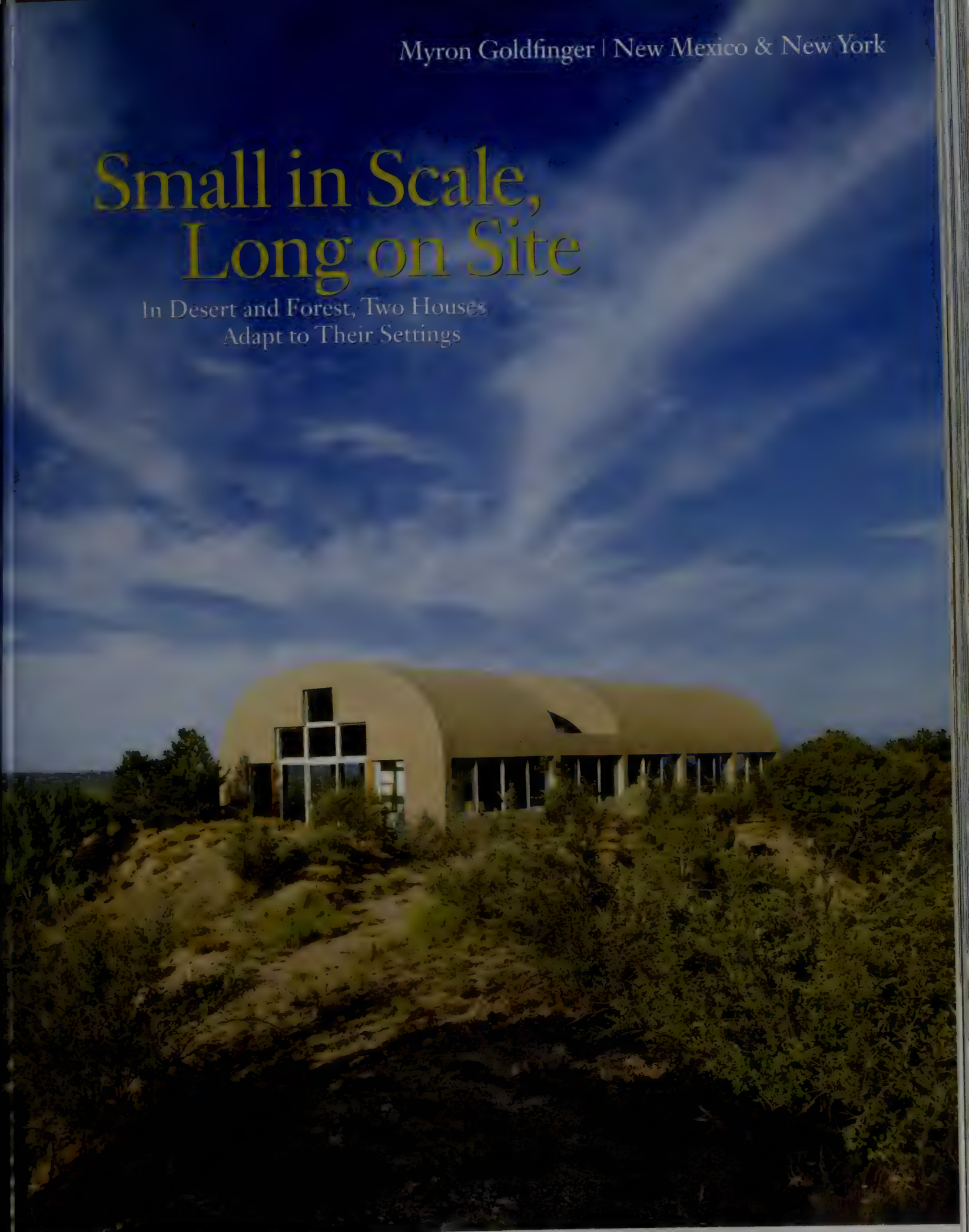
NEW MEXICO

"Even though they may look different to someone else's eyes, I see them as very similar—it's the use of solid surfaces and glazed surfaces," says architect Myron Goldfinger (above), who has built site-sensitive vacation houses in New Mexico and New York. RIGHT: His barrel-vaulted house in New Mexico "sits gently on top of the hill."

Myron Goldfinger | New Mexico & New York

Small in Scale, Long on Site

In Desert and Forest, Two Houses Adapt to Their Settings



ometries following the curve of the land or the verticality of the trees nearby. Both reflect a judicious use of solid and transparent surfaces and an economy of space.

The houses form part of a trio of "secondary" homes that the architect and his wife and frequent collaborator, interior designer June Goldfinger, maintain. When they first came to New Mexico 15-odd years ago, they wanted something different from what they had in New York and the Caribbean. "To me, this was another experience of the earth's environment," Myron Goldfinger says. "On Anguilla we have the water experience. In New York it's the trees. In Tesuque it's the desert. It's a perfect triangle of our interests."

The Tesuque property stretches over 30 hilly acres dotted with piñon trees and chamiza. Surveying the high desert, Goldfinger knew immediately where he would locate the house: high on a slender strip of land, where it would have views in every direction.

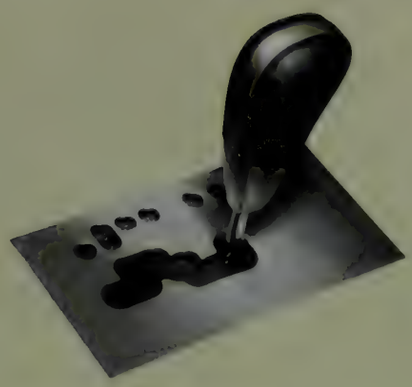
The house itself is long and narrow,

continued on page 166



ABOVE: The living room—"the largest space in the house"—looks out to the mountains and valley. In addition to light and space, a main goal was "that very little nature be disturbed," he says.

Goldfinger's wife, June, an interior designer, filled the rooms with folk art. "Our collection has an inherent roughness to it," she notes. LEFT: A pair of carved bison are displayed in the bedroom.



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NEW YORK

LEFT: "It's a three-story tree house," Goldfinger says of the house in Waccabuc. The cylindrical rear façade has no windows; the architect framed views on both the front and side façades.

BELOW LEFT: In the living room, which has double-height windows, is a cheetah on a tricycle by Ron Rodriguez. BELOW: The master suite is cantilevered above the pathway to the glazed entrance.

continued from page 164

with a barrel-vaulted roof; depending on the elevation, the 2,000-square-foot structure calls to mind a railway car. Two double-height spaces rise at either end—the master bedroom to the east and the living area to the west—and at the center is a skylighted dressing area.

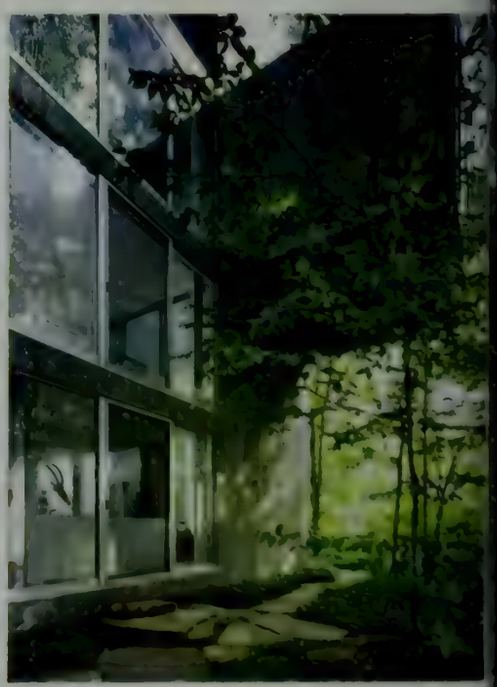
There are no separate rooms in the house—each space flows easily into the next, though sliding doors can be closed for privacy. On all sides there are windows and sliding glass doors. "From a functional point of view, it works perfectly in terms of ventilation," notes the architect. Echoing the landscape just outside, the floors are polished concrete stained the color of the soil. The exterior is earth-toned stucco; and though it's not apparent at first glance, the walls are a foot thick.

The house's ample glazing pleases Goldfinger: "As the sun moves around, you get different shadows and forms inside," he says. "From the master bedroom we can watch the moon rise. The house has a wonderful continuity of experiences."

June Goldfinger has filled the house

continued on page 168





Both buildings live in harmony with their settings, their geometries following the curve of the land or the verticality of the trees nearby.


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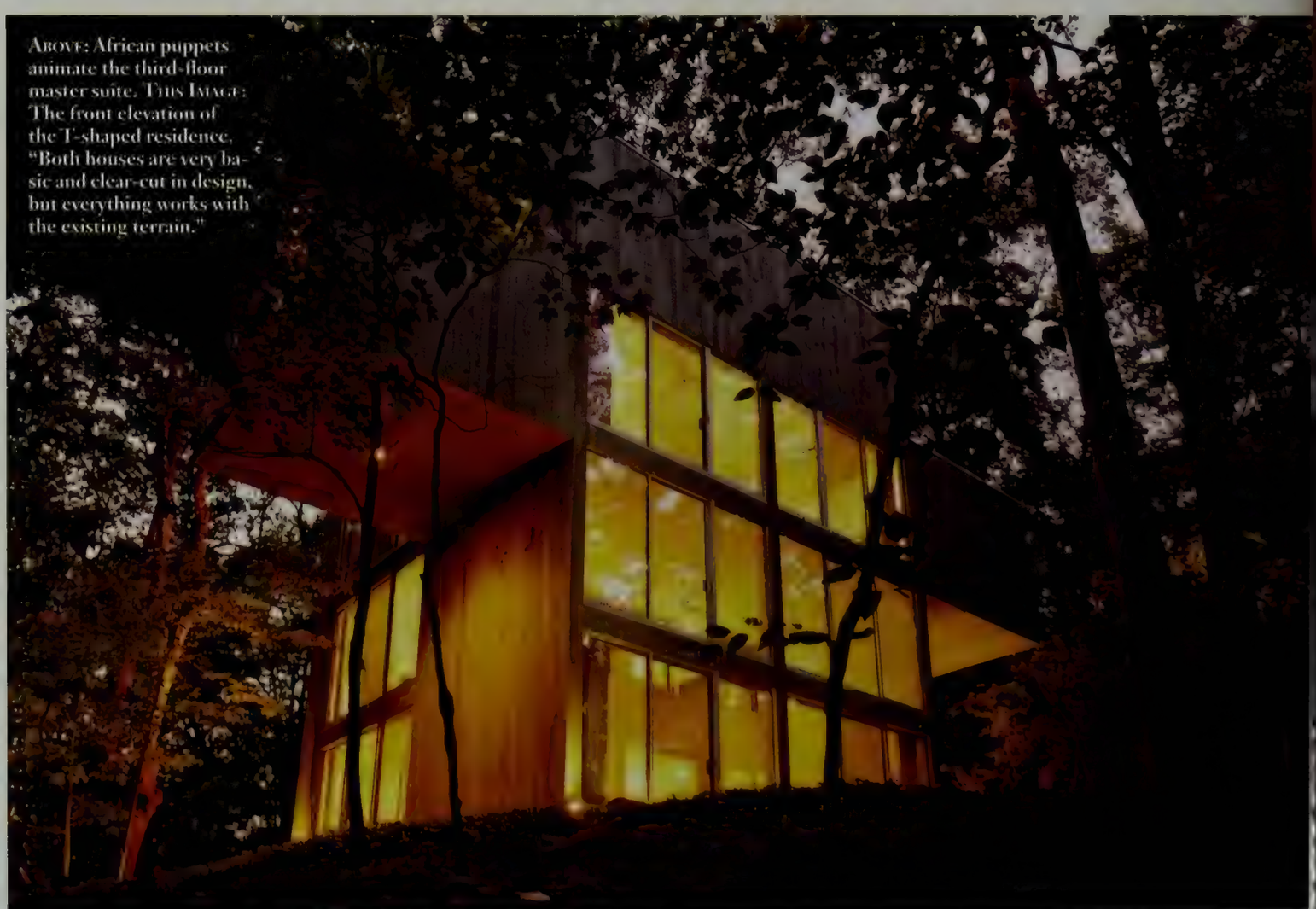
with upholstered pieces of her design, Le Corbusier chairs, rough wood furniture acquired over the years, kilims and Gabbeh rugs from Iran. "Myron's shapes are such well-proportioned volumes," she says. "The trick is not to be pedantic but to do something that stands up to them."

Before the couple met, each collected folk art; together they have assembled animal pieces by Southwest artists. Among their favorites here are carvings by the late Felipe Archuleta and his son Leroy. "We collect things that are true to themselves," says June Goldfinger.

The folk art collection in their New York house is just as spirited: There, June Goldfinger's animal puppets used by the Bozo and Bamana peoples of Mali adorn spaces that open into the trees. "We look

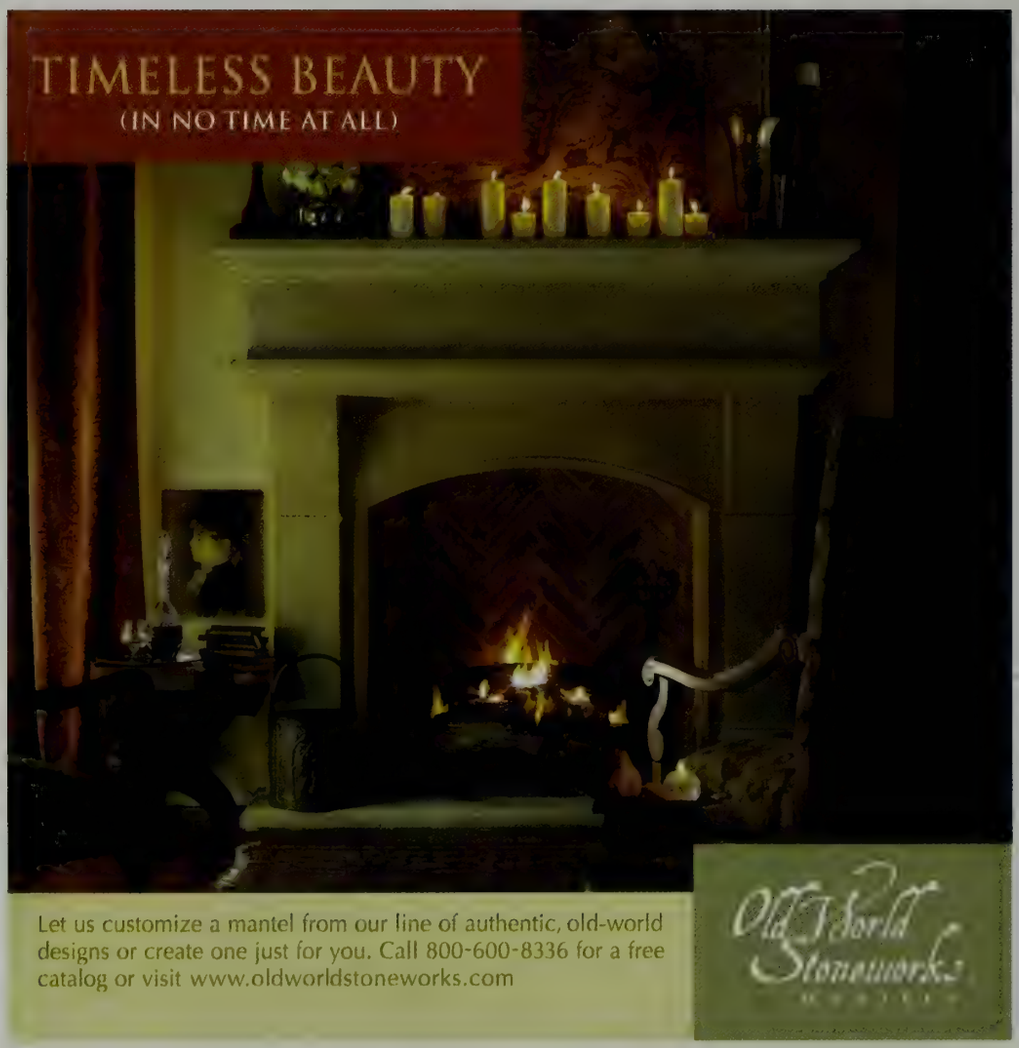
continued on page 170

"I used floor to ceiling sliding glass panels because I wanted to be able to look down as well as out," says Myron Goldfinger.



ABOVE: African puppets animate the third-floor master suite. THIS IMAGE: The front elevation of the T-shaped residence. "Both houses are very basic and clear-cut in design, but everything works with the existing terrain."


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Myron Goldfinger

continued from page 168

at both these homes, in addition to our main house, as personal museums in a sense," says Myron Goldfinger.

The Waccabuc house is, in fact, set on the other end of the 10-acre property from where the architect placed their primary residence some 35 years ago. "We built it as a vacation home for our adult children," he says. "We use it because it's such a wonderful experience being there."

What he calls their "tower in the trees" emphasizes the geometries Goldfinger has employed throughout his career. One's initial view of the house is of a three-story

> There are no separate rooms in the house—each space flows into the next.

half cylinder clad in red cedar. The top-floor master suite cantilevers out to either side—"like Mickey Mouse ears," he says dryly. But the elevation on the opposite side is nearly all windows. "I used floor-to-ceiling sliding glass panels because I wanted to be able to look down as well as out," he adds. Indeed, the double-height living room, which faces a pond, seems to float among the trees.

Joining the African puppets there are two whimsical works by Ron Rodriguez that the couple bought in New Mexico: a cheetah and a pig balanced on tricycles.

As in Tesuque, Myron Goldfinger came up with a "clear-cut" plan in Waccabuc. "It's very economical in the way it's put together. It's a very straightforward design, and the spaces are quite interesting as you move through them."

That approach is reflected in June Goldfinger's interiors, where travertine floors are combined with white Formica cabinetry and neutral tones. "We both like environments that don't need a lot of 'toddying,'" she says. "There's no fluffing of pillows; you don't have to tiptoe."

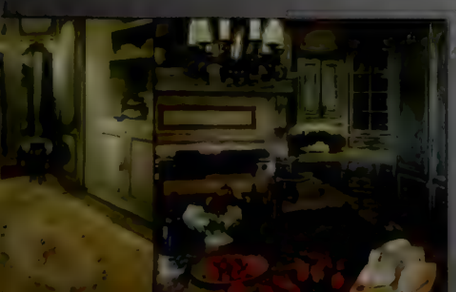
In respecting the sites of both houses, Myron Goldfinger has come up with designs that offer refreshing solutions to modest spaces. "A lot of my work in recent years has been large projects," he explains. "I get a lot of pleasure out of working on this scale—it really makes you think." □

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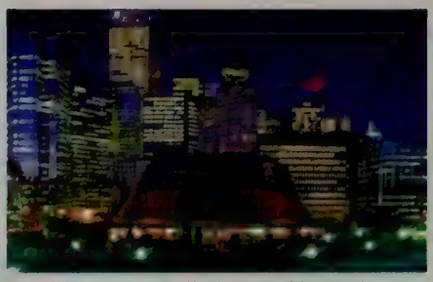


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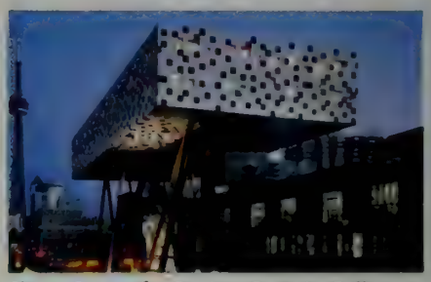


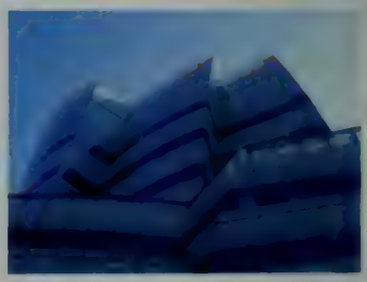
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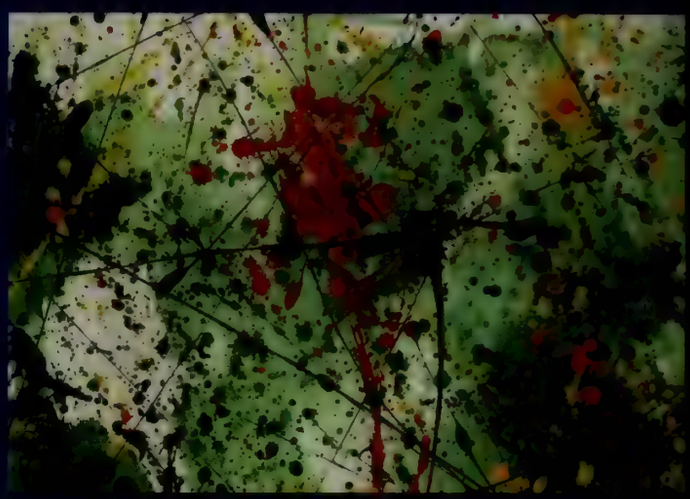
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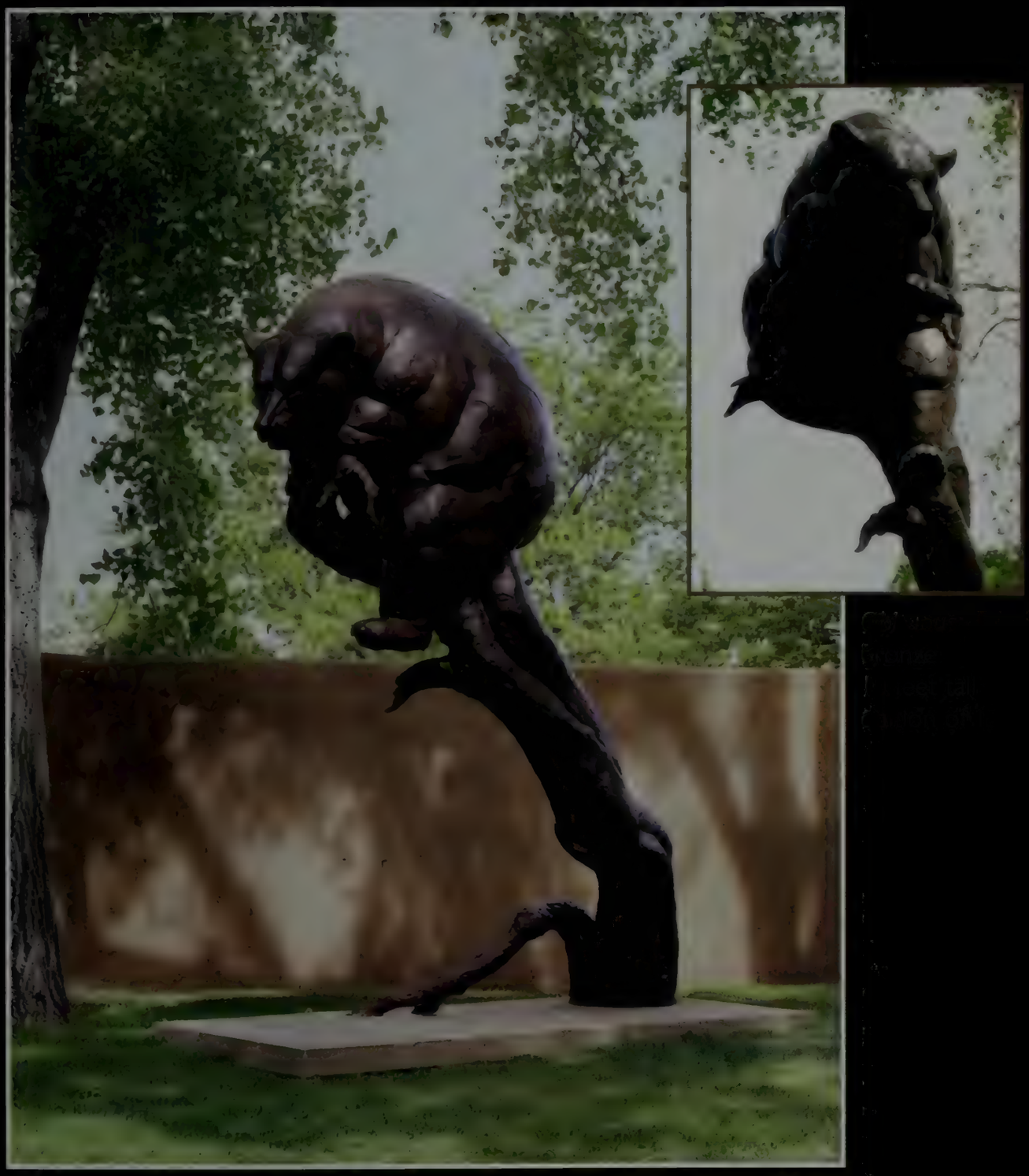
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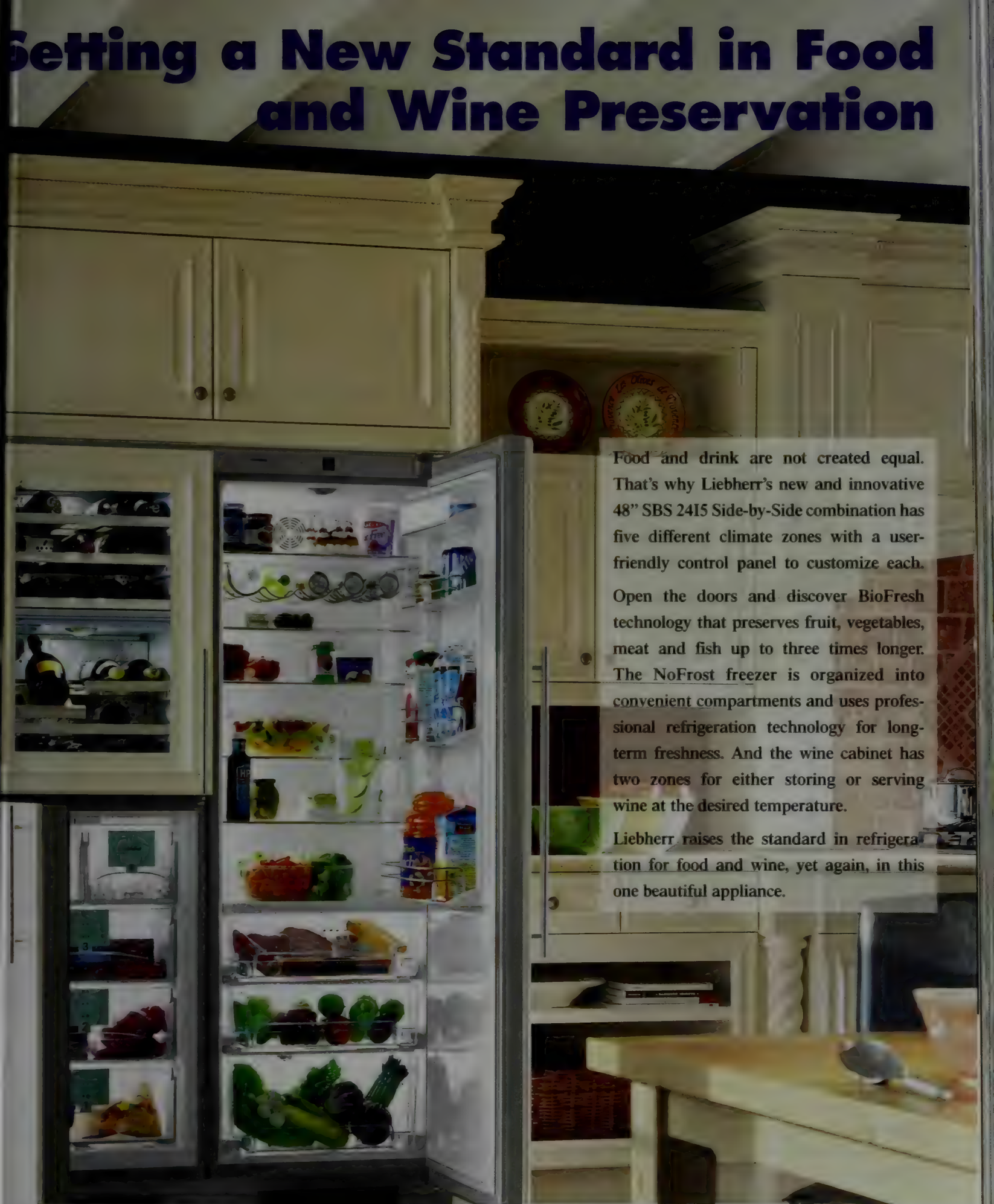
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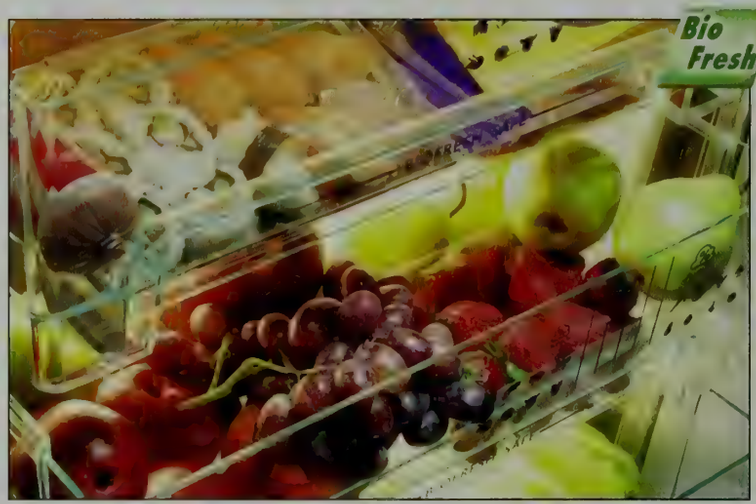
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The BioFresh drawers guarantee the perfect climate for super-long-term freshness. A temperature of just above 32 °F and ideal humidity helps fruit and vegetables, meats and fish retain their healthy vitamins. delicate flavor and attractive appearance up to three times longer than is possible in traditional refrigerators.

Liebherr's BioFresh technology offers the optimum shelf life: the DrySafe drawer with low humidity is ideal for storing meat, fish and dairy products. Fruits and vegetables are best when stored in the HydroSafe drawer with its high humidity. Precision electronics ensure that the temperature stays just above 32 °F. This keeps sensitive food from freezing.



LED Lighting

Liebherr incorporates this unique technology into the ceiling and insulation plate of its new multitemperature wine storage cabinet. The LED lighting is cool to the touch and therefore does not overheat the bottles. Plus LED lighting is long lasting and energy saving. It also can be dimmed to provide an ambient atmosphere.

Bending Half Shelf

A bending half shelf provides storage for open bottles or display space.



Design Flexibility

Liebherr 48" units cater to a great variety of design and installation situations. Larger units are created by combining two individual units through a Side-by-Side kit. Several advantages are realized through the design of the new appliance as two separate 24" units, including ease of delivery and installation.

The option of installing the units in different parts of the kitchen is another benefit, as well as the opportunity to order just one of the units for installation as a wine cabinet/freezer solution or a refrigerator/BioFresh solution.



IceMaker

Liebherr's IceMaker provides you with the right supply of perfect ice cubes by automatically keeping you topped-up. Thanks to Liebherr's Dual Refrigeration System there is no transfer of unwanted aroma between the two compartments, thus preserving the flavor of the ice cubes. Ice cubes are dispensed according to the Twist Tray principle meaning ice cubes will not clump or stick together Two drawers are available for producing and storing all the ice cubes you will need.

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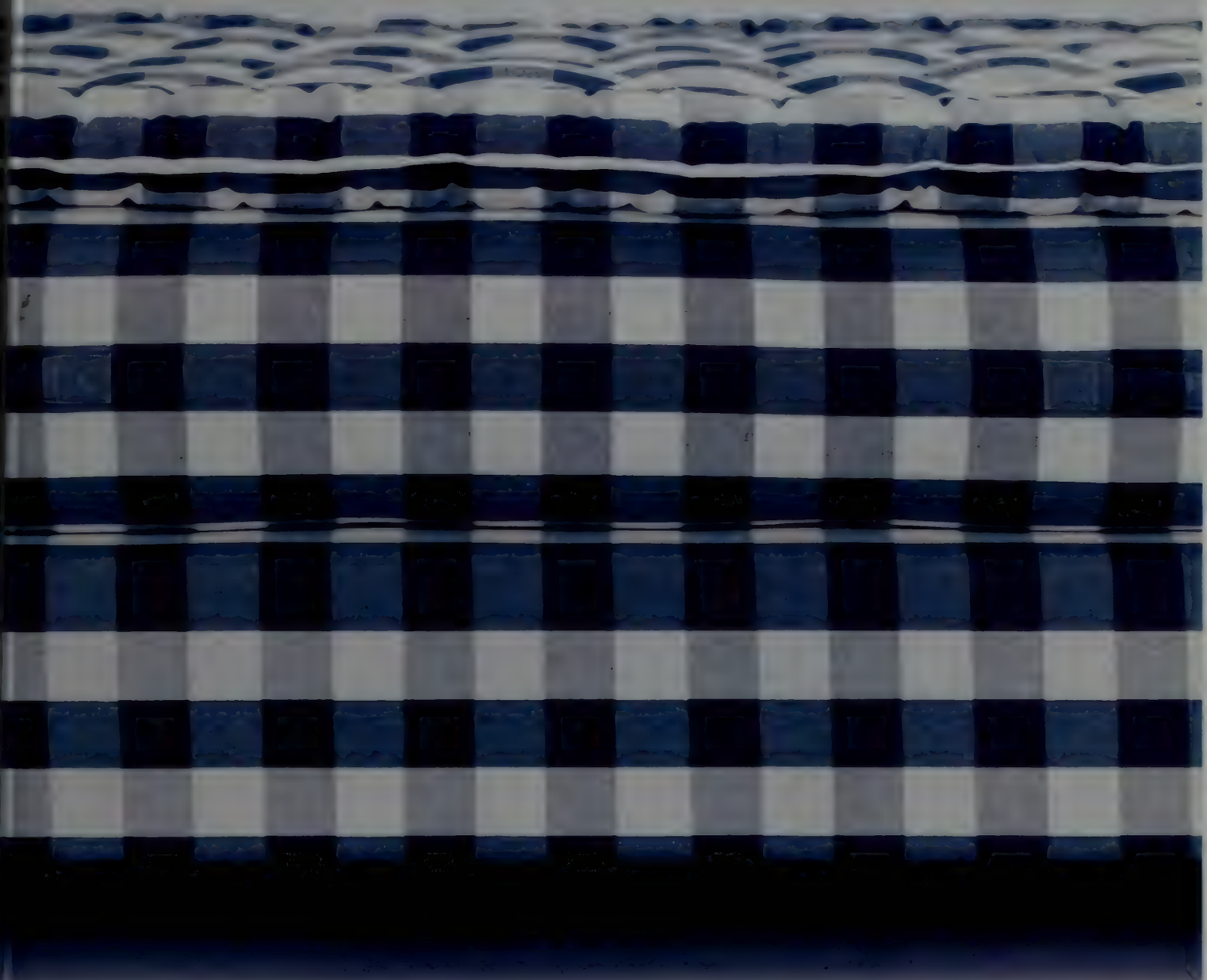
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Pride of Place

Preserving a Unique Collection of Farmhouses in the Chubu Mountains

By Penelope Rowlands



Nestled in Japan's isolated Shirakawa-go and Gokayama regions, *gassho*-style farmhouses, featuring steep thatch roofs, were a unique response to the area's climate and economy. The pace of change after World War II threatened the structures (above, circa 1955), now listed as UNESCO World Heritage Sites.

When they're snowbound, as they are so often, the villages in Japan's Shirakawa-go and Gokayama regions seem as pristine—and unreal—as miniature towns in a glass globe, the kind that, when shaken, causes a tiny snowstorm to erupt. And they used to be just about as inaccessible: For centuries this area, tucked away in the Sho River Valley, at the foot of the heavily forested Chubu mountain range, existed in complete isolation.

But these days, three remote mountain farm villages in Shirakawa-go and Gokayama (Ogimachi, Ainokura and Suganuma) seem closer at hand. Tourists find their way to them from every corner of the earth.

From a distance, these villages, located about halfway down the Japanese archipelago in the northern Gifu and Toyama prefectures, resemble so many others in rural Japan, their fields and rice paddies set, like sheets of origami paper, in orderly rows. But, closer

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continued from page 174

in, their most striking feature—massive thatch-roofed, chalet-like structures—is revealed. Known as *gassho-zukuri* ("hands folded in prayer") for their distinctive shape, they're the only buildings of their type in the world.

Gassho-style farmhouses rose up in the 18th century, in part to accommodate what was, quite literally, a cottage industry—silkworms, which were cultivated on their top floors. The two or three stories beneath their tall, sharply angled roofs afforded ample room for silk production. Generous window apertures on the gable-end walls provided the copious light and ventilation these worms need to thrive and produce. And, because a truss-like *sasu* structure—a series of triangular frames in which two slanted upper braces, known as *sasu*, are attached to an *ushibari*, the large beam at the frame's bottom—was used for the roof,

continued on page 178





ABOVE: Besides protecting the farmhouses—most of which date from the 19th century—from heavy snows, the 60-degree roof pitch provided conditions perfectly suited to raising silkworms and producing silk. Some of the buildings are now *minshuku*, or inns. LEFT: A kettle hangs above the fire at Magoemon, a *minshuku* in the village of Ogimachi.



The world is a dangerous place for lovers of beauty, full of fakes and knock-offs. Background checks are in order before you buy anything.

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continued from page 176

rather than the more common *tsuka* variety, with its multiple posts and beams, there are no vertical supports within the attic area, resulting in even more usable interior space.

The roofs, pitched at 60 degrees, easily 15 degrees greater than those of other traditional farmhouses, offered another advantage: They readily cast off the heavy, wet snows that arrive here regularly from China after blasting across the Sea of Japan.

No one maximizes space more efficiently, even reflexively, than the Japanese, who have elevated the creation of multipurpose spaces to a high art. In *gasshos*, which served as combined indoor villages, factories and farms, the same ingenuity is on display. Multiple families—as many as 50 people—lived and worked within their walls, not just on silk production but on such specialized industries as the manufacture of niter (an ingredient used in gunpowder) too.

The past couldn't stay forever, of course. The region's isolation began to lift after the end of the Second World War. Tunnels were bored; bridges were built. Most dramatically, perhaps, electricity arrived in the 1960s. As the way of life that gave rise to them ended, these farmhouses became increasingly rare—by the 1970s more than 90 percent of the almost 2,000 that once dotted this valley had disappeared.

Ironically, the very speed with which they vanished may have saved the ones that remain: The abrupt disappearance of so many sounded a clear alarm that something precious was being lost. A preservation movement rose up—not just for *gassho*-style structures and the surrounding landscape but for the region's unique way of life, the customs and rituals that developed over millennia while the rest of the world was kept away. (Shirakawa-go and Gokayama's three villages were added to UNESCO's World Heritage List in 1995.)

> These days the villages that make up Shirakawa-go and Gokayama seem closer at hand. Tourists find their way to them from every corner of the earth.

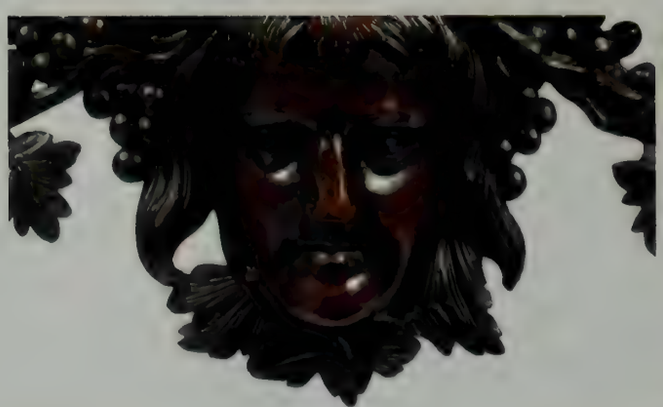
Today, fewer than 150 *gassho*-style houses remain, some as tourist attractions. Others have been divided into apartments or turned into *minshuku*, family-run inns. And Shirakawa-go and Gokayama—the once hidden regions that gave rise to these intriguing structures—have attained an almost mythic status as the very last undiscovered areas of Japan. Walking through one of its villages—Suganuma, say—on a mist-enshrouded day, when *gassho*-style farmhouses loom amid mirrorlike rice paddies, it's easy to see why. □

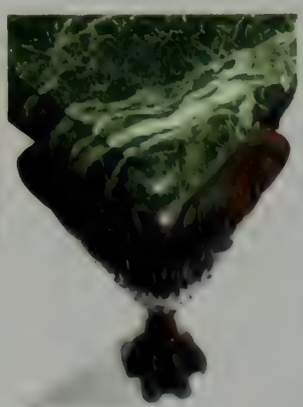


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Arts and Crafts Gets a Downtown Twist in a Manhattan Duplex

Architecture and Interior Design by SPaN/Text by Steven M. L. Aronson/Photography by Michael Moran



The firm SPaN was commissioned by Stephen Sullens to create a residence out of the two-story warehouse space in Manhattan that he'd acquired. ABOVE: The 5,400-square-foot apartment's family room. Sofa cushion fabric, Cowtan & Tout.

NOT TO OVERSTATE IT, BUT I'M A product of the West Coast, and that's where I was coming from in terms of both a mentality standpoint and an architecture/design mind-set—I mean, I'd had a fair amount of exposure to Greene and Greene Arts and Crafts bungalow stuff," declares hedge fund investor Stephen Sullens. Having relocated to Manhattan and bought a place in the Flatiron District—two floors' worth of raw space in an old electrical supply warehouse—he made yet another wise move: He hired Karen Stonely and Peter Pelsinski, partners in SPaN, a young New York firm that already included such clients as Calvin Klein and Ian Schrager. Together they succeeded in distilling "all the California kinds of things Steve was so

continued on page 182



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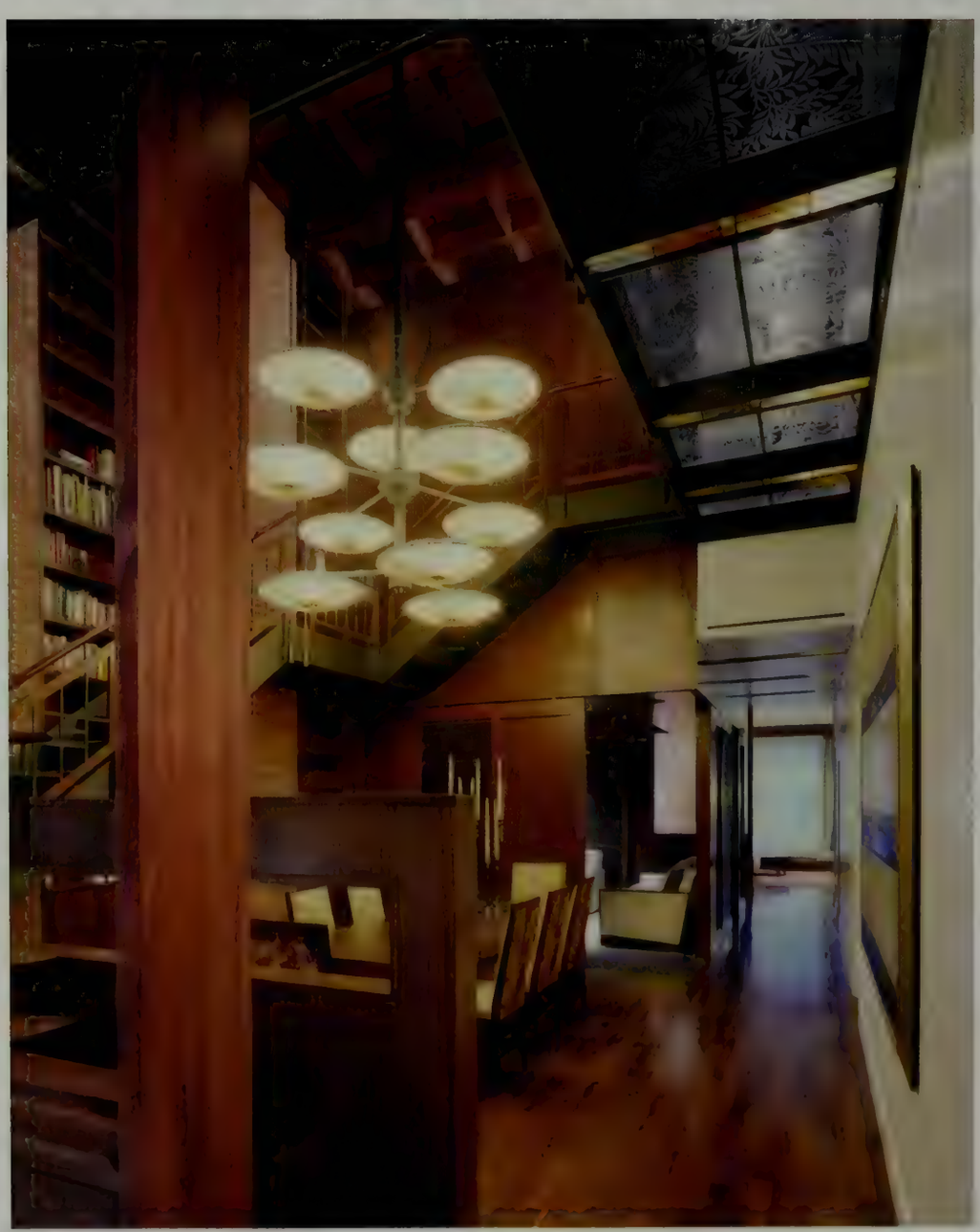
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RIGHT: Floating above the entrance is the bridge that leads to the second-floor master suite. FAR RIGHT: The salon. Silk-and-wool Tibetan rug from Odegard. Low table, Henredon. Sofa fabric from Kravet.







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in love with" into a design that resonates as exuberantly urban.

The main spaces, dictated as they were by the array of windows at the front and back, fairly arranged themselves. Accorded pride of place in the lower-floor front, the salon lives elegantly up to its appellation. There's an Arts and Crafts feel to the window seat cushions and the SPaN-designed bar cabinet, and an organic feel to the Tibetan rug with its warm ruddy tones and William Morris–like pattern. Three backlit onyx panels lend the sense of a hearth. "We went out to the stoneyard in Brooklyn to select the slabs with the most interesting oxidation," Sullens recalls. To which Stonely adds, "They're like Japanese landscape paintings—and I do think stone and natural materials should have narratives."

Hanging behind the L-shaped sofa, with a narrative all its own, is a huge Thomas Struth photograph of a thickly forested hill on the Hawaiian island of Kauai—part of his celebrated *Paradise* series. It contains, as no less an authority than Struth himself has said of similar pictures of his, "a wealth of delicately branched information." Sul-

continued on page 184

LEFT: The dining room was placed in a double-height area where red-brick and mahogany-paneled walls establish warmth and the Arts and Crafts–inspired industrial stair provides drama. Aqua Creations chandelier. Larsen chair fabric.


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continued from page 182

lens marvels, "It's so crisp that if you focus on certain leaves, you can actually detect a breeze." (The art throughout is mostly depictions of the Great Outdoors: rivers, beaches, western landscapes.... "I did a lot of camping and road-tripping in national parks growing up," he explains.)

The border between the salon and the small, double-height entrance hall is at once defined and blurred by a mahogany-framed wall of semitransparent copper-and-hemp handwoven panels. Dazzling overhead are two streamlined steel-and-wood mini-bridges with structural glass flooring illuminated by antique-glass light diffusers. On the hall's other side sits a screening room whose boundaries are as dark (the doors slated-mahogany and acoustically sealed, the rug rimmed by chocolate leather tiles) as its trappings are light.

"Steve was such a hands-on client that for the staircase we went through 23 iterations," Pelsinski reports. The design that

"One night I was flipping channels, and *The Shining* came on, and I found myself riveted by the stair railing in that hotel."





came to prevail is industrial, with an Arts and Crafts influence in its joinery. Suspended from a mahogany beam ceiling by steel cables and culminating in a bridge that connects the front (the master suite) and back (the self-contained guest suite) of the second floor, this staircase sensationally anchors the grand-scale dining room atrium at the center of the apartment. "It's processional—it begins with broad wood steps and becomes glass and steel as it ascends the wood and brick perimeter walls," Pelsinski elaborates. "It's a celebration of the act of going up: You're having multiple experiences—tactilely, phenomenally. It's not a one-liner."

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ABOVE: Beyond the glass doors of the sunroom is a space outfitted with a banquette that serves as a breakfast nook. Metal globe lamp, Odegard. LEFT: Throughout the 16-room apartment, the floor plan feels open. Past the screening room's sofa are the dining room and the kitchen. Sofa fabric, J. Robert Scott.


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"We got an architectural element from Stanley Kubrick, believe it or not," Sullens volunteers. "One night I was flipping channels, and *The Shining* came on, and I found myself riveted by the stair railing in that big old resort hotel. I called Peter and Karen, and they went out and rented the movie, and we wound up reproducing our railing from that, with only a slight variation."

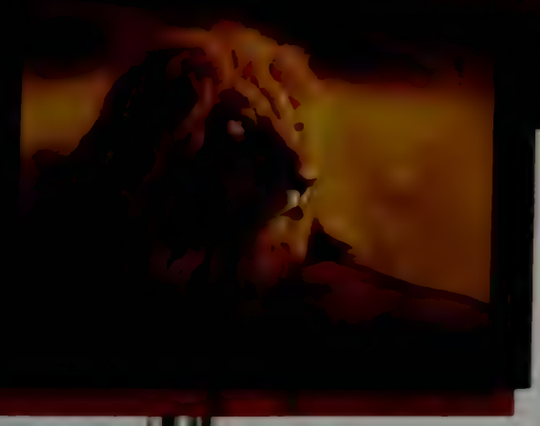
The oak dining table was made by a Stickley contemporary, Joseph McHugh, and it's massive. So is the blackened-steel chandelier (eight feet in circumference—anything less would have felt underscale). Its golden-silk orbs were soaked in resin so they would hold their shape. Depending on how the lighting is strategized, this mega-fixture can play to the atrium's near-vertiginous verticality or turn the room intimate, at which moments, Stonely waxes poetic, "you feel as if you were sitting under the canopy of a grand oak tree."

Adjacent to the atrium is the family room, which draws some of its energy from a collection of rock 'n' roll posters of concerts at San Francisco's Fillmore West ("More than half of those I was at!" Sullens exclaims). It's fully open to the kitchen and, through a steel-framed glass wall,

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ABOVE: A full-height mirror opposite the window wall reflects light into the master suite. Bergamo shade sheer and wallcovering. LEFT: The master bath's shower is integrated into the ceiling. Kohler tub. Waterworks accessories and towels.







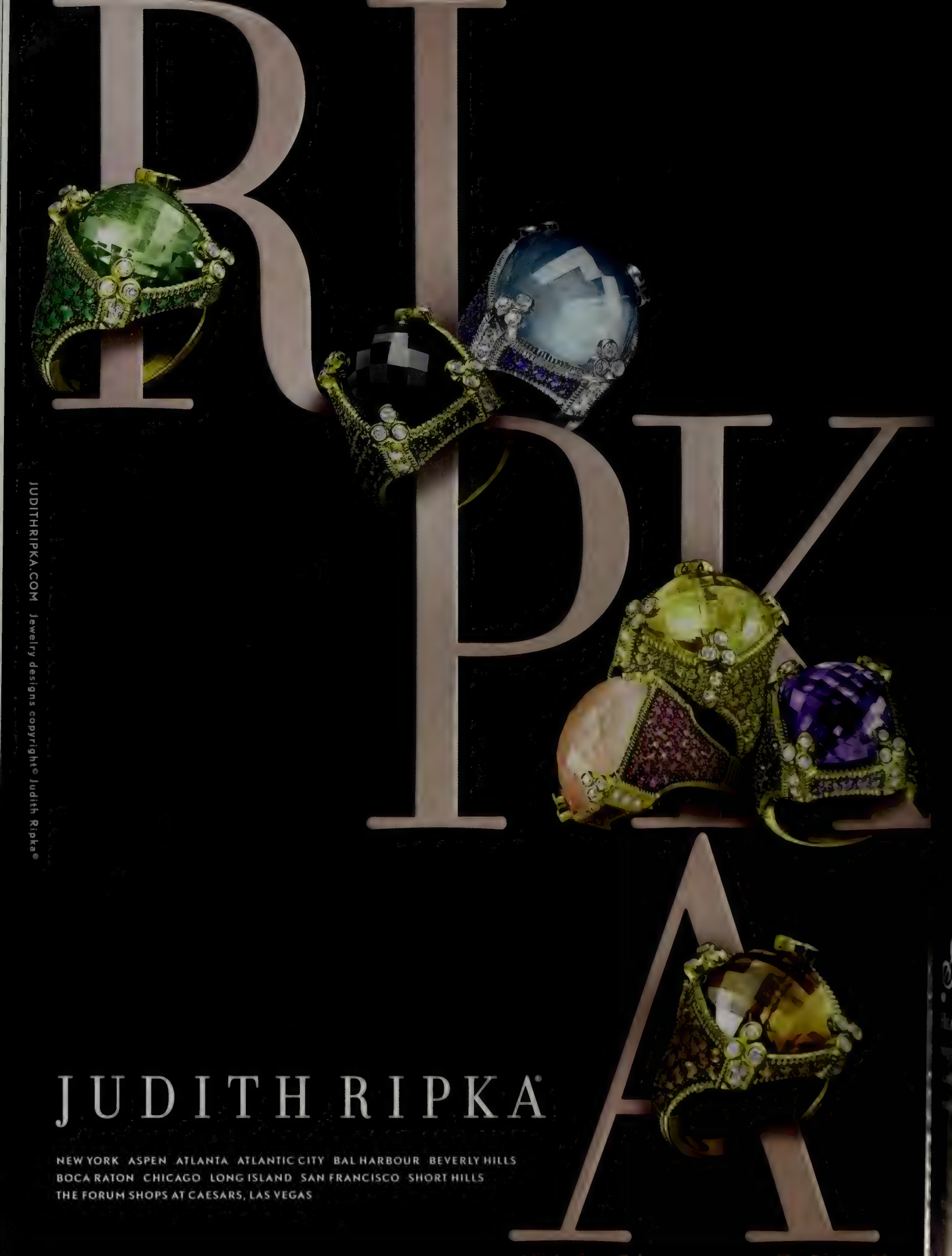
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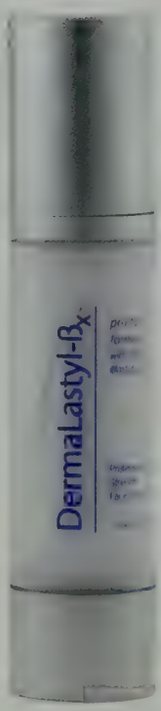
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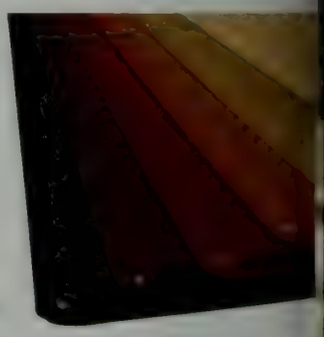


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The Future of Skin Rejuvenation?

These über-sophisticated skin rejuvenating potions are making yesterday's wrinkle creams obsolete

By **Tiffany Strobel** Beauty Editor, MyFreeDiet.com



Before you go crazy about the term "Stem Cells," here's something you need to know. These new (and very expensive) topical creams are not about putting embryonic stem cells in a jar and slathering them all over your face. Instead, the stem-cell technology used in these creams focuses on cutting-edge polypeptides and enzymes to "awaken" the body's own reservoir of stem cells to rejuvenate the skin and make you look younger... a lot younger!

Fact: your skin is the largest repository of stem cells in the human body. Don't believe it? Check out the National Institute of Health's official database on stem-cell research at *stemcells.nih.gov/info/scireport*. That's why virtually every major cosmetic manufacturer is rushing to tap into this new stem-cell technology.

Here's what Dr. Richard Wells, Ph.D., told me: "Cosmetic chemists around the globe are burning the midnight oil for one simple reason: As we age, stem-cell utilization for skin repair is less efficient. However, what is most exciting to scientists is the potential that nature has given us to access these endogenous stem-cell reservoirs for skin rejuvenation. In so doing, the practical use of stem-cell technology can provide the consumer with a topical, anti-aging cosmetic formula that simply makes everyone look years younger... quite a remarkable achievement, if you ask me."

What does this mean in plain English? Stem cells are hot... really, really hot. Imagine new, fresh, "perfect" skin cells, undamaged by age, sun or pollution.

Right now there are two, perhaps three winners in the race to incorporate this new stem-cell technology. The first is Amatokin™ Emulsion For The Face from Voss Laboratories.™ After its incredible European launch (which caused a near riot at Sephora's flagship Champs-Élysées boutique in Paris), Amatokin has finally arrived on U.S. shores and is getting the buzz in the "celebrity" mags. The second, and the most expensive, is Peau Magnifique from ReVive. But the biggest winner of all could be StriVectin-HS Hydro-Thermal Deep Wrinkle Serum™ from Klein-Becker, a product we already use, love and trust. So how has StriVectin-HS gained a worldwide reputation as the best deep wrinkle serum on the market? Well, it's rumored this heat-activated

"Paralyzing injections are so last year... especially when stem-cell creams can give you natural-looking skin rejuvenation"

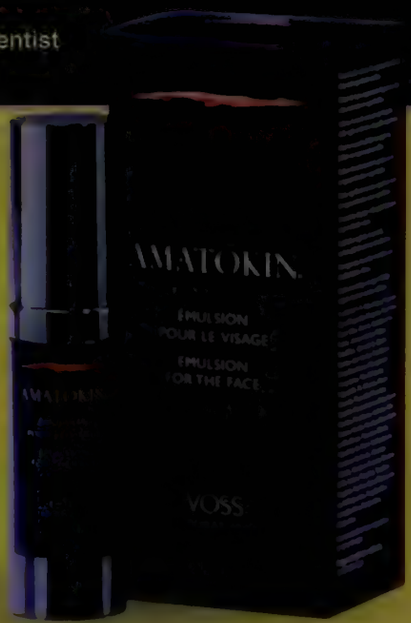
Dr. Richard Wells, Ph.D. Research Scientist

im contains the super-secret atokin ingredient (polypeptide 3). This could explain why we StriVectin®-HS so much.

So which one is the nner? Frankly, it's a tough ice... I love them all. (Although, ould give a slight edge to atokin® Emulsion For The ce, because it's easier to ply.) Whichever one you oose, these breakthrough ical "Stem Cell" potions are ordinary skin creams... they lly transform the way your skin ks and feels.

I don't know about you ls, but I'm ready for something w, and these breakthrough tem Cell" creams are it. See u at the cosmetic counter.

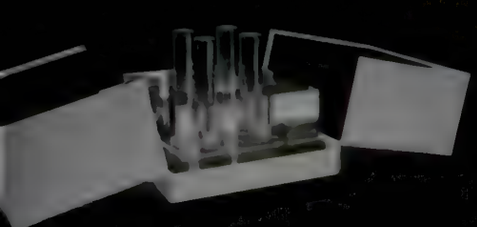
AMATOKIN® Emulsion For The Face



Right now, Amatokin is the hottest skin cream in the world. More than simply reducing the appearance of wrinkles, Amatokin actually rejuvenates the skin, making it look absolutely radiant. In fact, when Amatokin premiered at Sephora's flagship store on the famed Champs-Élysées (under large banners proclaiming "Stem Cells... The Promise of Skin Rejuvenation"), Parisian women lined up to get their hands on what was said to be the most profound skin-care breakthrough in more than three decades.

Amatokin has quite a history. Developed in Russia at the "super-secret" Research and Production Center for Medical Biotechnology (a high-security medical lab located 62 miles north of St. Petersburg, surrounded by razor wire and machine-gun-toting armed guards... no kidding), the Amatokin peptide (known in official circles as polypeptide #153) was developed as part of ongoing research to help burn victims (interestingly, today's most important "anti-aging" compounds are derived from burn-related research).

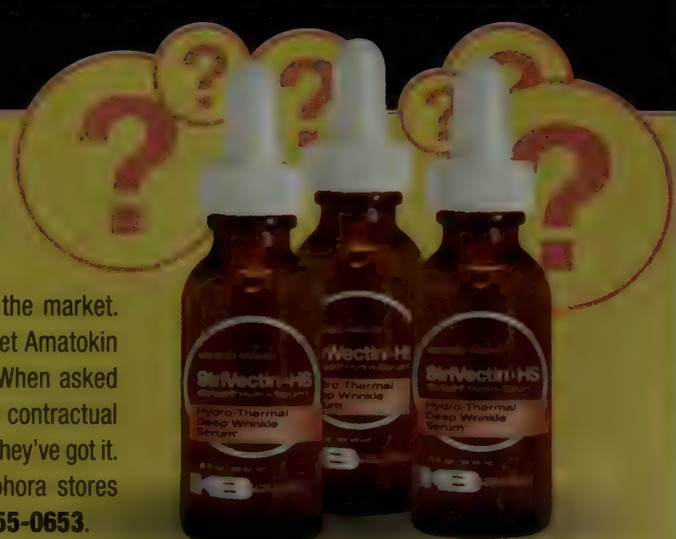
Does it work? Well, if the original Amatokin 153-amino-acid-polypeptide can help burn victims with serious scarring and devastated skin, imagine what Amatokin can do for deep creases and an aging complexion. **Cost:** $190 for 30 ml (approx. one-month supply). Available at Bloomingdale's, Sephora stores worldwide, Nordstrom and Macy's, or directly from Voss Labs at **Amatokin.com** or by calling **1-800-519-2757**.



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The company claims that Peau Magnifique "recruits youth and resets your skin's 'aging clock' by a minimum of five years" by utilizing enzymes, so they say, to convert resting, adult stem cells to newly minted skin cells. RéVive also credits "burn research" as the origin of its Peau Magnifique product. **Cost:** $250 per month. But can you believe it? You have to buy a full 6-month cycle for $1,500! At Neiman Marcus, Barney's and Bergdorf Goodman.

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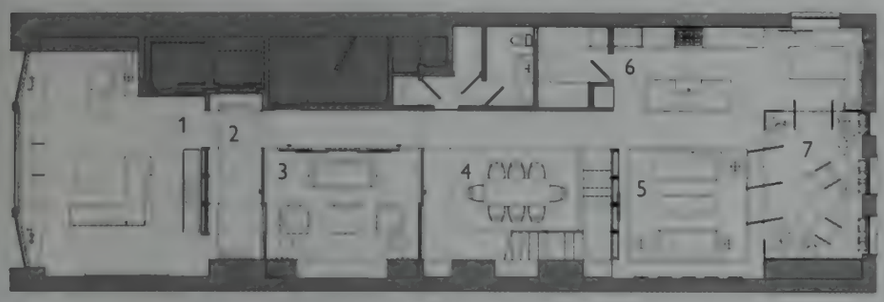
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First Floor



Second Floor

1 SALON
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4 DINING ROOM
5 FAMILY ROOM
6 KITCHEN
7 SUNROOM
8 MASTER SUITE
9 STUDY
10 GUEST SUITE

"It's a celebration of the act of going up: You're having multiple experiences—tactilely, phenomenally. It's not a one-liner."

ntinued from page 186

ooks into the sunroom/greenhouse—a ropical landscape to rival the Struth's. The sunroom is a serious space for teve," Stonely offers. "He likes to water ne plants for relaxation."

The master suite, approached by one f the littler bridges, was conceived as n apartment-within-an-apartment. A tickley round side table and a Stickley pen-arm chair, with its original leather ushions, beckon. The bed is mahogany vith hand-embossed-leather panels. Careful personal measurements of the lient were taken to ensure maximum edtime comfort," Pelsinski stresses, and ndeed, the bed comes equipped with a ench at the far end and a built-in back iche for books (the title that catches the ye: *What Got You Here Won't Get You There: low Successful People Become Even More Suc-essful!*). A hand-embossed-leather dresser uttresses the far wall. "We were pushing he western motif with all that embossed eather," Pelsinski admits. "There's a lot of Rudolph Schindler goes West here."

"Steve had strong feelings about his bathroom," explains Stonely. "It just kept getting bigger.... You could put a Volkswagen in it." The entire room, also reached by bridge, was wrapped in glittering multicolored mosaic glass tiles that have so much depth to them one loses where they start and stop. "That pattern feels very western to me," Sullens says. "A little like those breastplates the Indians made out of bone. And the coloration's reflective of the West, too. Peter and Karen pulled elements like these from my past and melded them with their own modern aesthetic—and truly, the sum is greater than the parts."

For all that, there was a significant other item still missing—one could go so far as to call it the final piece of joinery. "You know, basically you can only design so much," Sullens acknowledges, "and there was this one piece that I kind of had to find for myself." Stop the presses—Steve Sullens is getting married. □



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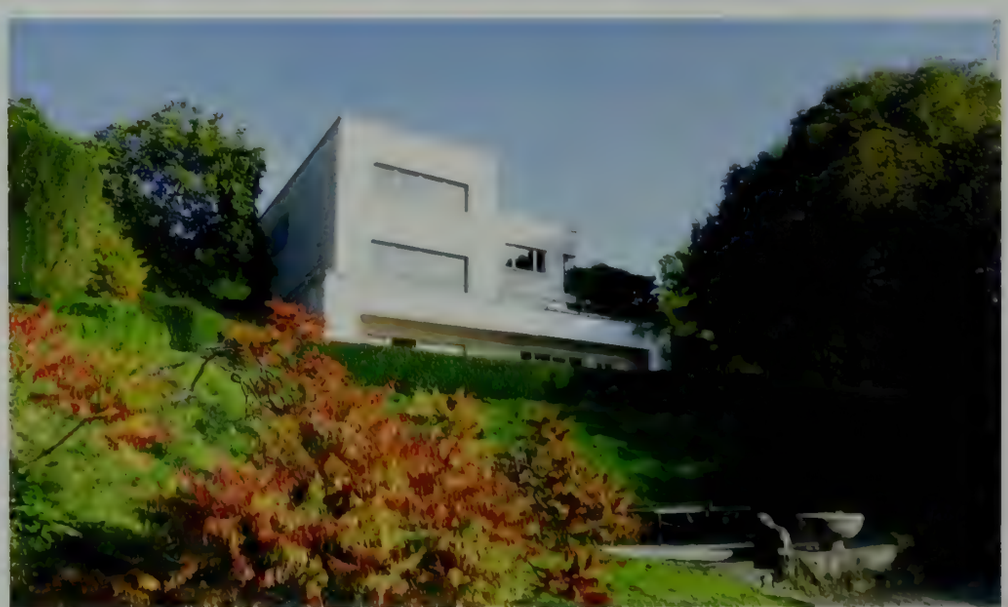
Greece, Houston, Switzerland, Uruguay, Florida ...



WASHINGTON

L-Shaped Modernism in the Pacific Northwest

Vancouver, British Columbia–based architect and AIA Gold Medal recipient Arthur Erickson designed a glass-and-concrete estate on 8.7 acres in The Highlands, an enclave north of Seattle created by the Olmsted Brothers. Built in 1979, the L-shaped house has five bedrooms, 4.5 baths, a caterer's kitchen, caretaker's quarters and a swimming pool. A guesthouse was added in 1988 by architect James Cutler. $8.5 million. *Call 206-324-0000.*



SWITZERLAND

Le Corbusier's Influence on View at Lake Geneva

The avant-garde design of a 4,090-square-foot, four-bedroom, three-bath house in Cologny is reminiscent of work by Swiss architect Le Corbusier. Built in the 1920s and '30s, the flat-roofed structure has long horizontal windows that offer generous views of Lake Geneva and the Jura mountains, while the surrounding greenery gives the sloping site privacy. $7.5 million. *Call 41-22-707-4660.*

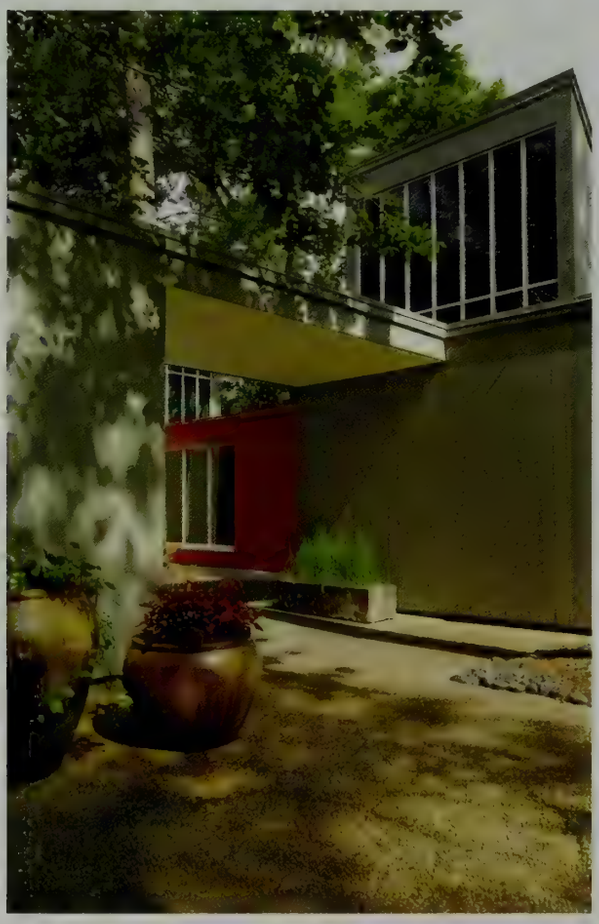
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HOUSTON

Trapezoidal Transcendence in South Texas





The only Houston commission by the New York architectural firm Stonehill & Taylor, a 3,312-square-foot, one-bedroom, four-bath residence on one acre in River Oaks was designed for the owners of an extensive collection of contemporary art. Two glass-walled trapezoids (one in a two-bedroom guesthouse) maximize available light, while the materials used—Australian oak plank, birch and Carrara marble—highlight the attention to detail. The master bedroom has his-and-her baths and a dressing area with a 30-foot wall of closets and other storage. $2.6 million. *Call 713-558-3232.*

MONTECITO

Natural Tendencies High in the Undulating Hills

In Southern California, eight acres of gently rolling hillside covered with native plants plays backdrop to actor Christopher Lloyd's sculptural home, which was constructed with site-made adobe bricks. The living room and master suite share a latilla-covered patio with a stone-lined reflecting pool/fountain. Built 25 years ago, the approximately 3,700-square-foot, two-bedroom house—with a one-bedroom guesthouse—also has an open floor plan, an outdoor spa and perhaps one of the best views in the county: It overlooks the city of Santa Barbara, the Pacific Ocean and the Channel Islands beyond. $10.275 million. *Call 805-452-2799.*



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URUGUAY

A Modern Penthouse on the Shores of Punta del Este



Uruguayan architect Rafael Viñoly believes that "the essential responsibility of architecture is to elevate the public realm." With the design of a glass-rich, ethereal condominium complex, due for completion in December, he's done much the same for the private realm. Located in the chic beach town of Punta del Este, the project has 33 units, though only a select few—the two penthouses, among them—have 356-square-meter infinity-edge pools. Luxury units occupy some 17,750 square feet each, with options such as four master suites, a home theater, a wine cellar, a vault room and four parking spaces. All units come with membership in the private beach club. $7.4 million.
Call 598-42-772-722.

NEW YORK CITY

Terrace Living in Manhattan

Spanning a small city block, a sixth-floor Manhattan penthouse has custom Italian built-in furniture and wide-plank wood floors. Amenities include a chef's kitchen, a sauna, a media room, an indoor reflecting pool, an outdoor infinity-edge soaking pool, three terraces and floor-to-ceiling walls of windows that give the apartment plenty of natural light. Designed by Italian architect James Cavagnari, the three-bedroom, 3.5-bath apartment also has private-key elevator entry. $11 million.
Call 212-974-0740.



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GREECE

Whitewashed Splendor on the Sea



Light oak floors and Tinos marble punctuate a 6,500-square-foot Cycladic house with six bedrooms and 6.5 baths. Located adjacent to a horseshoe bay, the six-acre estate on Páros island has a cloistered swimming pool, a guest apartment adjacent to a large courtyard and some 300 olive and fruit trees. (A separate, air-conditioned building is used for storing the olive oil produced there.) The property is surrounded by ecologically protected land that, in turn, safeguards the house's sweeping views of the Aegean Sea. $6.9 million.
Call 30-210-364-3112.

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Though architect Maurice Fatio died in his 40s, his reputation for creating palatial Palm Beach estates lives on. Fatio designed a 25,000-square-foot Manalapan residence for Consuelo Vanderbilt Balsan in 1935. The five-acre estate on Lake Worth has seven bedrooms and baths and includes a parcel, with deep-water dockage, on the Intracoastal Waterway. $23 million.
Call 561-278-0100.



BERMUDA

A Stately Revival on the Island's North Shore

Overlooking Hamilton Harbor, a 1913 Greek Revival–style residence has either a veranda or a courtyard extending off most of its rooms. (Even the pool has a travertine terrace.) Among the ancillary buildings are a two-bedroom staff apartment and a recently added artist's studio and guest cottage reachable through a porte cochere. The buildings total 8,000 square feet. $7.5 million.
Call 441-296-0278.

continued on page



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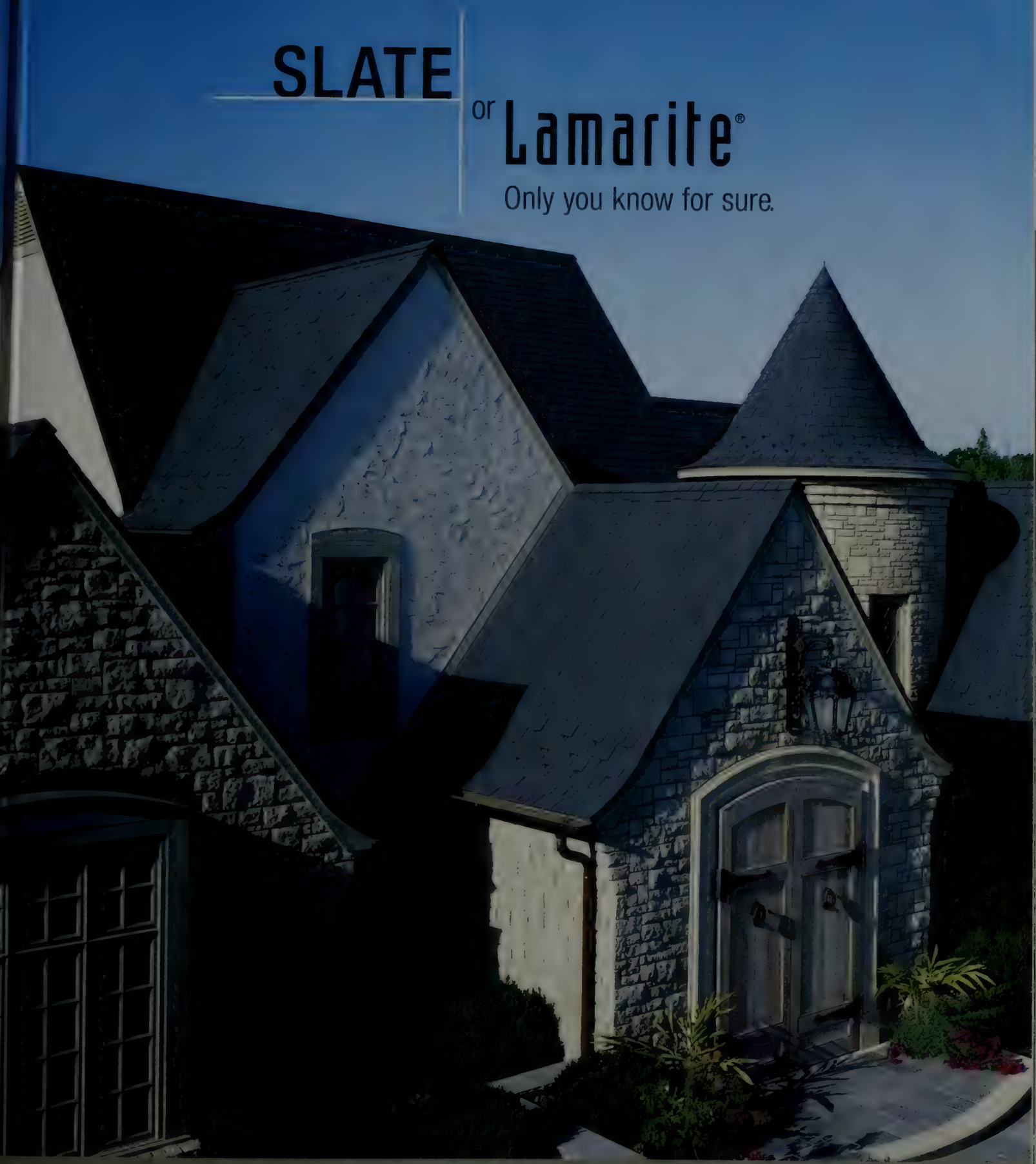
An 1892 four-story building overlooking the Savannah River has lived several lives, among them, as a construction company's headquarters, a blue jeans factory and a museum. Its latest identity is as a three-story house (the first floor, fronting River Street, is retail space). A circular glass stairway and an elevator—both installed during a recent renovation—connect the three residential floors. Other additions include a gourmet kitchen, a roof terrace and a new heating/air system. Listed on the National Register of Historic Places, the building has original ceiling beams, bottle-glass windows and wood floors. $5.7 million.
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METRO LIVING

77 Hudson

Manhattan lifestyle on the New Jersey coast



The skyline will soon be transformed by a distinctive blue-green glass tower, rising 48 stories above the Hudson River. Designed by renowned architectural firm Cetra/Ruddy as the first Manhattan-style condominium in Jersey City, 77 Hudson brings a metropolitan sensibility and big-city convenience to the Gold Coast of New Jersey.

Throughout the residential high-rise, architect John Cetra alluded to a nautical theme inspired by Hudson River water vistas. Three shades of blue glass comprise the building's tower, and the art gallery-like lobby sports a navy blue stainless steel oval sculptural element and blue stone floor. "You're going to be able to stand in your living room," explains Cetra, "and feel like you're standing at the front of a ship." The lower part of the building is made of brick façade, reflecting the historical context of the neighborhood in a masterful blend of past and future.

The 420 studios, one-, two- and three- bedroom homes at 77 Hudson will range in size from 525 square feet to more than 2,000-square-foot penthouses. Residences boast high-end finishes including wood, stone or ceramic tile floors and three distinctive kitchen design schemes featuring custom Italian cabinetry, limestone, quartz or marble countertops. Bosch cooktops, dishwashers and washer/dryers and Liebherr refrigerators complement these personalized finishes.

Nearly three quarters of the homes will enjoy Manhattan views. Residents can indulge in hotel-quality amenities, including a 13,000-square-foot spa/fitness center, a screening room and game room—all with dramatic views onto an artfully landscaped 30,000-square-foot rooftop park with swimming pool and hot tub. Also available: an elegant lounge for entertaining, complete with a fireplace and catering kitchen.

The homes range in price from the $500,000's to more than $3 million. Per-square-foot pricing for these new homes is about half what it would be for a similar home in Manhattan.

Located in the historic Paulus Hook waterfront district, access to businesses, shops and restaurants is steps beyond the doorstep. Transportation to New York City is just two blocks to the Exchange Place Path Station, adjacent to the Hudson-Bergen Light Rail System and one block to the New York Waterway Ferry, providing an easy way to get to work—and to return home to 77 Hudson.

For more information, visit www.77hudson.com,or call 866.458.4381.







Above: Rendering of 77 Hudson—and its magnificent views. From left: 30,000-square-foot rooftop park with pool; state-of-the-art fitness center; luxurious spa-like finishes.

PHOENIX, ARIZONA

Where Design Shines



ARIZONA BILTMORE RESORT & SPA

From small towns to urban city centers, Arizona is blooming with destinations rich in culture and character. The state's storied past mixes with culinary standouts and architectural wonders to create an unforgettable vacation experience.

For architecture buffs, there is no better place to explore than Taliesin West. Bought by Frank Lloyd Wright in 1937 as a winter retreat, this 600-acre parcel of land in northeast Scottsdale is where he honed his craft and mentored his apprentices. Today it is a National Historic Landmark and home to 70 students and teachers who strive to preserve Wright's legacy.

Known as the "Jewel of the Desert," the Arizona Biltmore Resort & Spa in Phoenix is a prime example of the design aesthetic that defines the region. Inspired by the style of Frank Lloyd Wright, the resort attracts the traveler who longs for luxe amenities in picturesque surroundings; its renowned spa and other indulgences such as championship golf and glistening swimming pools made it a playground for the rich and famous since its inception—a tradition that continues to this day.

Another famed retreat in Phoenix is The Westin Kierland Resort & Spa. Deseo, its signature restaurant, specializes in Nuevo Latino cuisine and features art by Cuban painter and resort employee, Nelson Garcia-Miranda. After being politically exiled from Cuba in 1999, Garcia-Miranda made his way to Phoenix and developed an art form referred to as "cubanidad," which is characterized by rich colors and complex themes embodying the tales of the Cuban countryside. His works provide the perfect décor for this popular restaurant.

At the restaurant Cowboy Ciao! in Scottsdale, designer Cory Golab created a marriage of Italy and the Old West. By combining traditional Italian design elements such as brick, stucco, jewel tones and gold-leaf motifs with the rustic feel of the Old West, the ambiance correlates to the menu's bold flavors and the 2,200+ varietals on the wine list.

Whether passionate about art, architecture, exquisite cuisine or Western history, there is more to savor in the Grand Canyon State.



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ABOVE and BEYOND

NEAR AUSTIN, SCULPTURAL FORMS BECOME ONE WITH THE LAND



chitecture by Peter L. Gluck and Partners
erior Design by Nina Seirafi
xt by Joseph Giovannini/Photography by Paul Warchol

Digging deep into the hillside, architect Peter L. Gluck built an innovative trilevel house for a young family near Austin, Texas. The residence has a "buried" first floor; a glass-enclosed "free space" above; and a top floor that "floats" amid the oaks.





The open-plan living and dining areas and the kitchen occupy the main floor. For the interiors, designer Nina Seirafi chose "neutral materials and rich textures," she says. The sofas—her own design—were made by Holly Hunt with Bergamo fabric. Edelman chair leather.

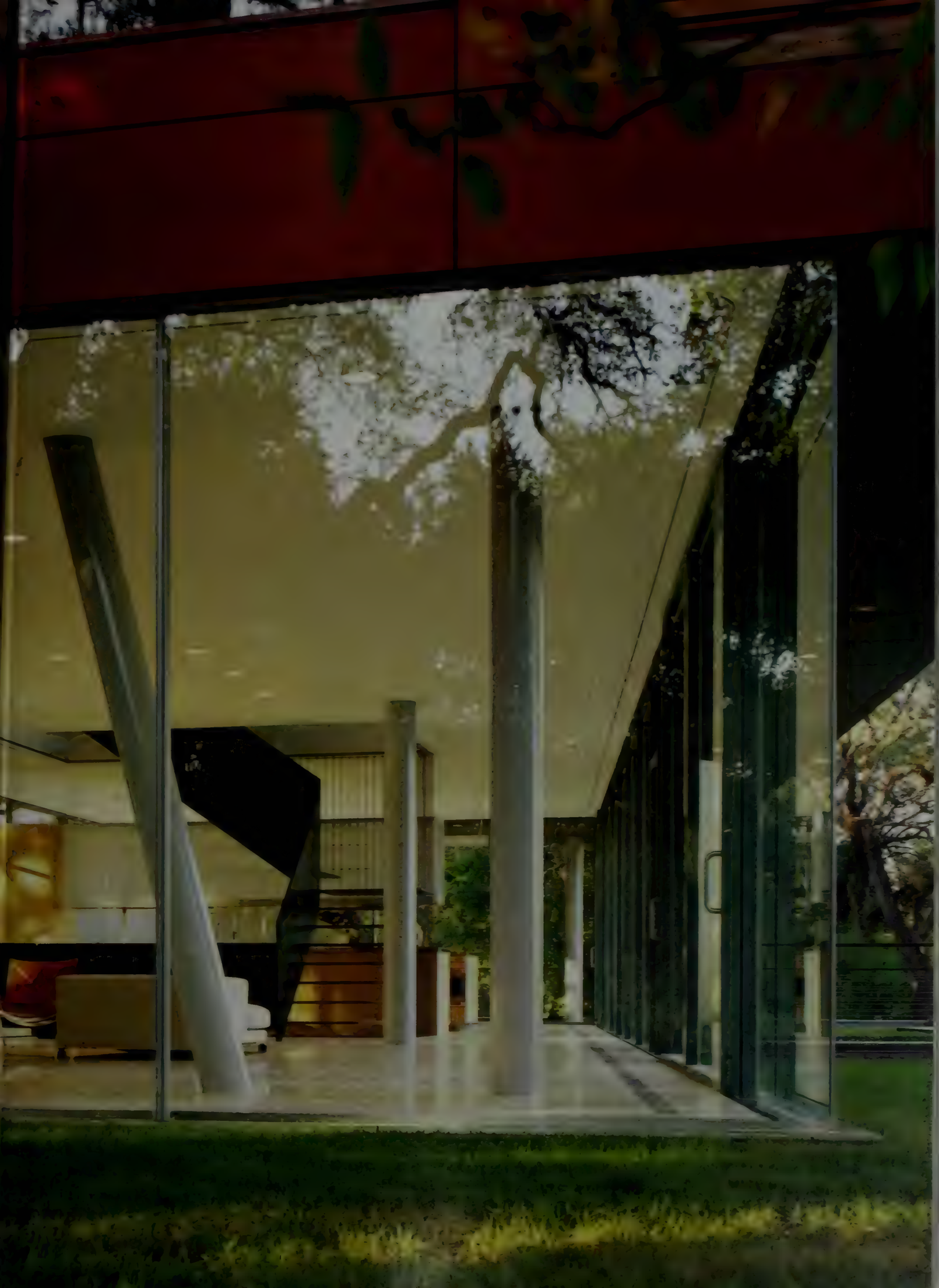
Sometimes a single element—a rug from a honeymoon in Istanbul, an inherited coromandel screen, even a low, midcentury sectional sofa picked up at a yard sale—tells a story that reveals the meaning of a house and explains the character of its owners. If you can find the world in a grain of sand and eternity in an hour, you can fathom the spirit of a house from a Buddha bought on Hollywood Road in Hong Kong.

The telling moment in the house that New York architect Peter L. Gluck designed and built for a young couple outside Austin, Texas, is a historic view: a striking vista that looks through a grove of live oaks, over a bluff and out to the dome of Texas's state capitol in the distance. The site—four acres of a once large ranch in the Hill Country—had a charming circa 1908 limestone structure and a not-so-charming 1950s suburban house that blocked the views of the first. Not long after their marriage, the owners decided to tear down the '50s residence and replace it with a modern house while keeping the 1908 original for guests.

"The view drove so much of the new design," says the wife, a philanthropist and former high-tech recruiter. "The old house was the real owner of the land," adds her husband, a venture capitalist. "The new building, though a lot bigger, was going to be the little brother, and it had to respect the original. Which also meant respecting the property and the land."

Gluck concurs: "Those old Texas hills where cattle grazed mile after mile—that's the mythic past of the area—and with the capitol and the growing skyline downtown, you have it all in the same gulp. That's the context I tried to maintain."

Frank Lloyd Wright criticized traditional houses for dominating the land, and he never built at the top of the hill but to its side, as if grafting the house to the land. In Austin, Gluck established another paradigm. He conceived the main floor



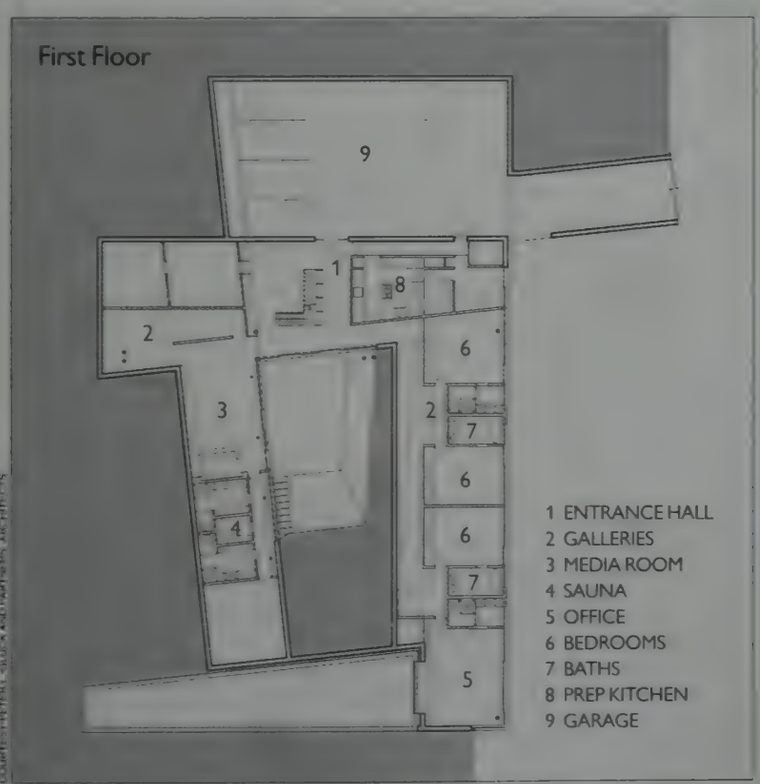




OPPOSITE: "Modernism is about changing use, complexity, surprise and movement," explains the architect, who designed a sculptural central stair—"made with a ribbon of steel"—which links all three levels of the house.

Burying a floor "is a way of taking a large house and minimizing its impact. It's also a green strategy; if you want a lot of glass, you have to make up for it somewhere." LEFT: An office wall follows the slope of the lawn. Textured pillow fabric, Bergamo; Rogers & Goffigon wine silk. BELOW LEFT: The floor plan.

s a glass pavilion that allowed the view o shoot straight through, then floated a ewel box of bedrooms and other private reas over the transparent pavilion in the canopy of leaves, hiding the bulk of the house in plain sight. Then he built down into the ground, designing informal family and guest rooms around an excavated grass court. By splitting the landscape on two levels and siting the bedroom "wing" amid the leaves, Gluck verticalized a modern building type—the one-story glass pavilion. "A one-story 14,000-square-foot house, with garage, would have covered the whole site, and a three-story structure would have obliterated it," he observes. "I built the house in the land, not on it. The land isn't passive; it acts on the design." Building up, and down, Gluck saved all but one of the 250 live oaks on the site.



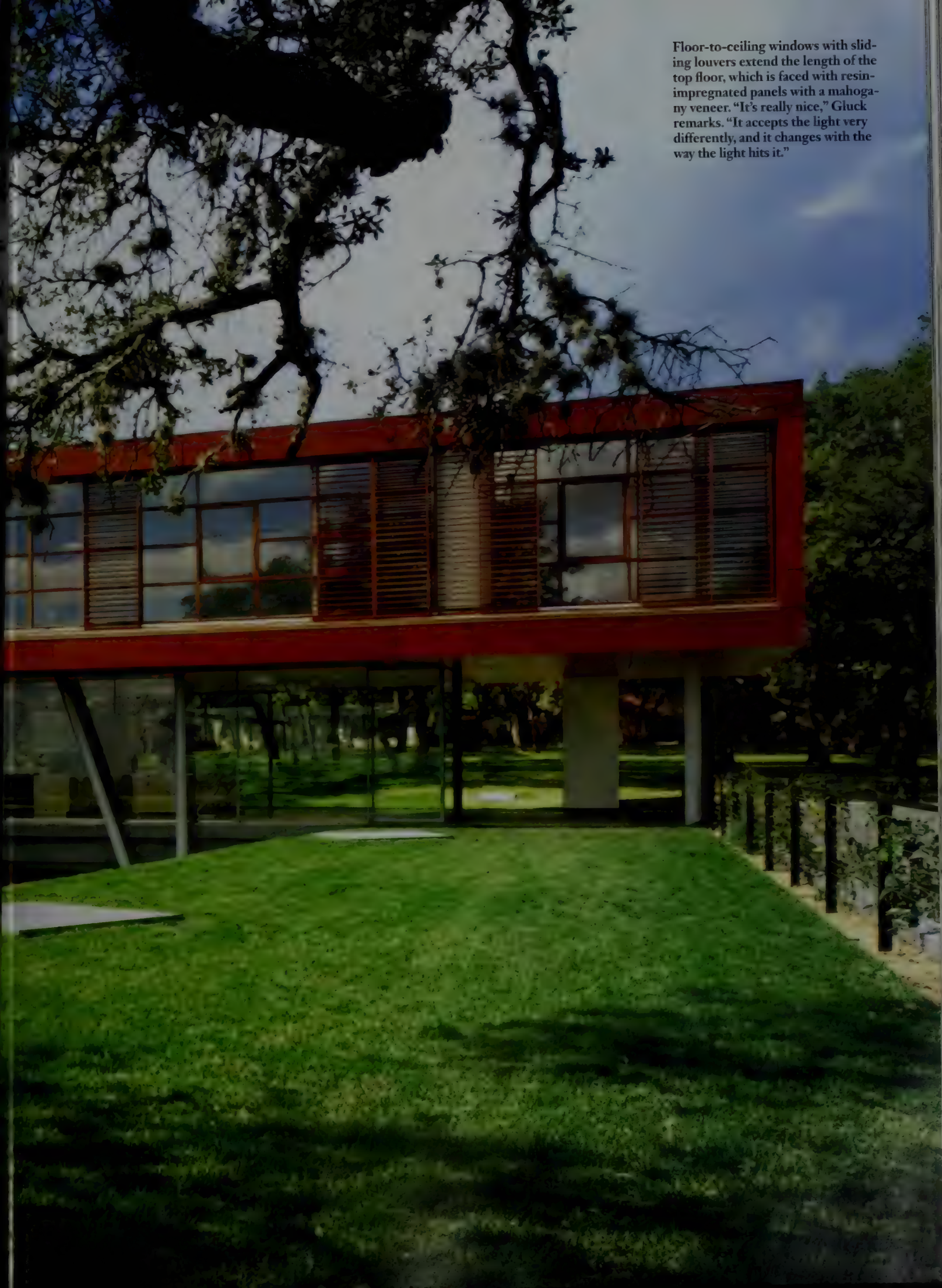
Usually a house is self-explanatory, understood at a glance when approached from the front. "Here it's counterintuitive," the architect explains. "You sneak up on it from the side, and you never consciously see it all, only portions at a time."

Visitors find their way to the front door through a fairyland of tree trunks and limbs that have been sculpted for more than a hundred years and now twist together in formations that would give Alexander Calder pause. "Instead of designing the house as a clearly identifiable shape, we've tried to complicate the sculptural aspect and blur relationships between the parts," says Gluck. "When you enter, you're surprised by it, and you have to walk through the house to understand it. You have multiple sets of experiences before you can put them all together and understand the form of the building. It unfolds."

The eye seeks the glass pavilion, which acts like a fishbowl. The transparent walls enclose one big loftlike room whose great luxury is space itself—and the kind of long vista that usually belongs to skyscrapers. The couple, who are collectors, could not hang paintings against the glassy panorama but placed sculpture in the space

continued on page 321





Floor-to-ceiling windows with sliding louvers extend the length of the top floor, which is faced with resin-impregnated panels with a mahogany veneer. "It's really nice," Gluck remarks. "It accepts the light very differently, and it changes with the way the light hits it."



A Lakeside Story

NAUTICAL THEMES ADD WHIMSY TO AN AIRY HOUSE ON THE SHORE

Architecture and Interior Design by Margaret McCurry, FAIA, of Tigerman McCurry
Text by Peter Haldeman/Photography by Steve Hall/Hedrich Blessing



Ah, the mysteries of the human heart. Judith Bentley, a retired English professor, hails from the quiet purlieus of suburban Ohio, while her husband, Paul, a former advertising executive, grew up amid the hustle and bustle of Chicago. For a quarter century the couple peaceably shared a cottage outside Milwaukee, but when the last of their four sons had finished high school, they were both ready for a change of venue. The twist? She fancied a penthouse in the city (the stores!), and he pined for a lake house in the country (the chores!).

Or at least a sandy beachfront lot on the western shore of Lake Michigan in rural Sheboygan County, Wisconsin. "Paul had to persuade me that this was a good idea," says Judith Bentley. "So he said I could pick the architect." The couple were familiar with the work of Margaret McCurry, a

"It's a contemporary transformation of a traditional butterfly plan, with stepped gables and shed dormers," architect Margaret McCurry says of the house she and her associate Jeremy Hinton designed for Paul and Judith Bentley in Oostburg, Wisconsin. ABOVE: The front façade.



"The transparent glass block at the entrance forms the focal point of a triangle," McCurry points out. "During the day, light floods the interior space; at night it glows like a lighthouse beacon, establishing a marine motif." OPPOSITE: Two late-19th-century photographs by **Henry Hamilton Bennett hang in the double-height hall.**





COURTESY TIGERMAN MCCURRY ARCHITECTS

ABOVE: A sleigh serves as a low table in a furniture grouping in the living room. Artifacts, including an Albert Zahn carved wood bird, fill the cabinet, which McCurry designed. Sofa fabric, Bergamo. Glant armchair fabric. LEFT: The first-floor plan shows the house's V shape.

principal at Chicago-based Tigerman McCurry and Judith Bentley's top choice for the job. "I've always loved Margaret's work because it's modern but not extreme," she says. "It's like sculpture you can live in." Concerned about the modesty of their own sculptural ambitions, Judith Bentley sent McCurry a timorous e-mail inquiry and received a favorable call back from the architect the very same day.

The first thing McCurry did was ask her clients to draw up individual wish lists. "I made the bulleted function list," recalls Judith Bentley, "and Pau cut out pictures in decorat ing magazines. He envisione a big stone lodge kind o thing." McCurry is bette known for innovative and con temporary (though distinctl American) designs than for bi stone lodge kinds of things– but, according to Paul Bent ley, it didn't take long for hir to realize he "really wanted Margaret house, not a Pau house." Not that a Margare house couldn't reflect Paul sensibilities. A passionate scub diver and a volunteer with th Wisconsin Historical Society



"The kitchen is the center of family interaction," says McCurry. Portraits by Patrick Beilman of two of the couple's four sons are above the cabinet. A cast-iron carousel face is at left. The limestone tabletop is from Paris Ceramics. Viking cooktop. Thermador hood. Kohler sink.

Maritime Preservation and Archaeology Program, which documents shipwrecks on the Great Lakes, Paul Bentley wrote an essay for McCurry about the life of a ship captain that also sparked the architect's imagination. "We knew we had to point out 'to sea' and to make the lake a very important part of the house," she says. "It really was about how to take advantage of the incredible views." Years before, McCurry's partner and husband, Stanley Tigerman, had built a residence using a butterfly plan of matching wings at right angles to each other, and the design struck McCurry as a natural solution to the challenge of capturing the views of the lake and surrounding forest. She sketched out a V-shaped house whose twin projections form a welcoming embrace in front and in back evoke nothing so much as a ship's prow.

In the middle of the house, a curvilinear glass-block entrance brings to mind a lighthouse (at night it shines like a beacon). The wings on either side are segmented by stepped roofs that define the different zones of the house. McCurry, who knows a thing or two about lakefront living—she and Tigerman share a house on the Michigan side—wrapped the residence in galvanized-steel siding that references the lake's pole barns and fishing shacks and stands up to its lashing storms. At the rear, a pair of arcades shade the downstairs rooms and double as balconies on the second floor. The artist Patrick Beilman, a friend of the Bentleys', put a modern spin on rosemaling, or traditional Scandinavian decoration, by painting these structures and the house's cedar trim in a Crayola-like variety of colors that offset the sober metal façade and strict symmetry of the architecture.

On the outside, the residence exudes the cheerful personality of a Lego project on steroids. On a sunny summer afternoon the Bentleys greet a visitor in the light-filled entrance hall. The space leads directly to the heart of the house, the kitchen/dining area, where a panorama of water and woods fairly explodes through dozens of awning windows. On either side of the kitchen are a pair of architecturally alike but otherwise antithetical rooms: "I wanted a living room with books and a fireplace," explains Judith Bentley, "and Paul wanted a room with a projection TV with surround sound." These rooms are bookended by the garage at one end of the house and, at the other, a barnlike screen porch that the fam-



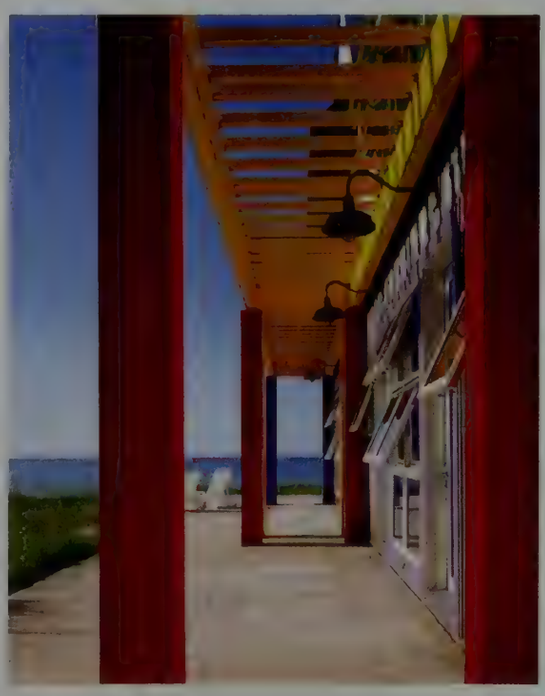


ABOVE: Double beds with recessed ships' hardware add to the nautical theme in the master bedroom. "His-and-her balconies provide the requisite widow's walk associated with historic homes along the shore," the architect notes. A circa 1935 shoeshine machine is at rear. OPPOSITE: On the porch, corrugated galvanized-steel cladding "introduces a practical material in the sand-blown lake while reinforcing a rural metaphor," McCurry says. Adirondack chairs are arranged near the fireplace.

y makes the most of from June hrough November. Upstairs, wo pairs of bedrooms for the ouple's visiting sons flank the naster bedroom. The master its over the kitchen and asumes its prowlike shape; hisnd-her baths and his-and-her idow's walks conform to the ouse's binary layout. "One of he things about Margaret's ymmetrical approach is that 's very calming," Paul Bentey observes.

He has amassed an impresive collection of industrial ntiques and offbeat objects, or which McCurry designed andsome (and of course symnetrical) display shelves in the ving room. In these precise ettings, commonplace items ook as important as pre-Columbian pieces in a museum.

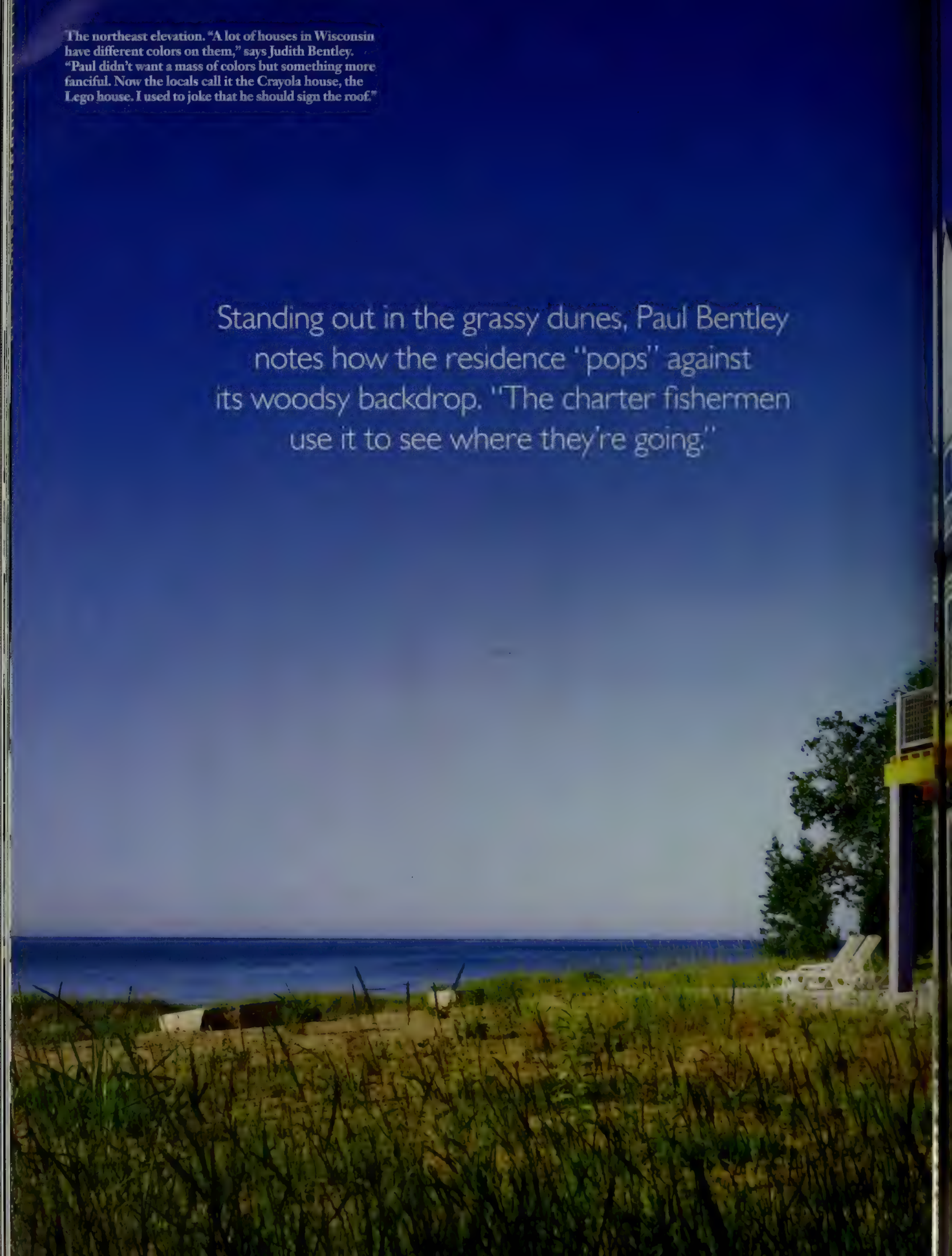
Standing out in the grassy dunes that separate the house and the lake, Paul Bentley notes how the residence "pops" against its woodsy backdrop: "The charter fishermen use it to see where they're going." It's also something of a landmark for the neighbors, who refer to the place as the clown house—as well as the Lego house and the Crayola house. "We get mixed reactions, but in the end people always say it grows on them," he adds. "Whenever we have people up here, they say the house makes them smile." No matter what's happening outside. In a matter of minutes huge clouds sink to the horizon, and the previously calm lake turns choppy and whitecapped. A low rumble of thunder precedes the first fat drops in the sand. Goodbye, city life. □



ABOVE: A pergola, done in primary colors inspired by rosemaling, a style of Scandinavian decorative painting, supports the northeast widow's walk. The awning windows were installed "to shed rain while ventilating the rooms," McCurry explains.

The northeast elevation. "A lot of houses in Wisconsin have different colors on them," says Judith Bentley. "Paul didn't want a mass of colors but something more fanciful. Now the locals call it the Crayola house, the Lego house. I used to joke that he should sign the roof."

Standing out in the grassy dunes, Paul Bentley notes how the residence "pops" against its woodsy backdrop. "The charter fishermen use it to see where they're going."







Art Without ARTIFICE

IN EAST HAMPTON, AN ITALIANATE STUDIO AND GUESTHOUSE FOSTER THE CREATIVE SPIRIT

Architecture by Alexander Gorlin, FAIA/Text by Mildred F. Schmertz/Photography by Michael Moran

It's like creating history backwards," architect Alexander Gorlin says of an Italianate guesthouse/studio he designed for an artist in East Hampton, New York. "It's the farmhouse that went with the villa that went with the wall." The villa of which he speaks is Villa Viare, the property's Palladian main house, which Gorlin designed in 1989. The Neoclassical garden wall, all that remains of a very grand 1920s estate, was the villa's inspiration. But to Gorlin, the newly built guesthouse has more history, if only in form and spirit. "I see this as the farmhouse that predated the villa," he says. "It's at least 500 years old in style—older than anything on the site, even the wall. I like giving the illusion that this is the Tuscan hills of East Hampton."

Gorlin's client, a painter and sculptor who lives part of the year in Israel, and her husband bought Villa Viare more than a decade ago. When she became a widow, she began to consider building a guesthouse for far-flung family members and friends. One of her sons suggested that a studio could be attached, and Gorlin liked the idea of combining the two functions.

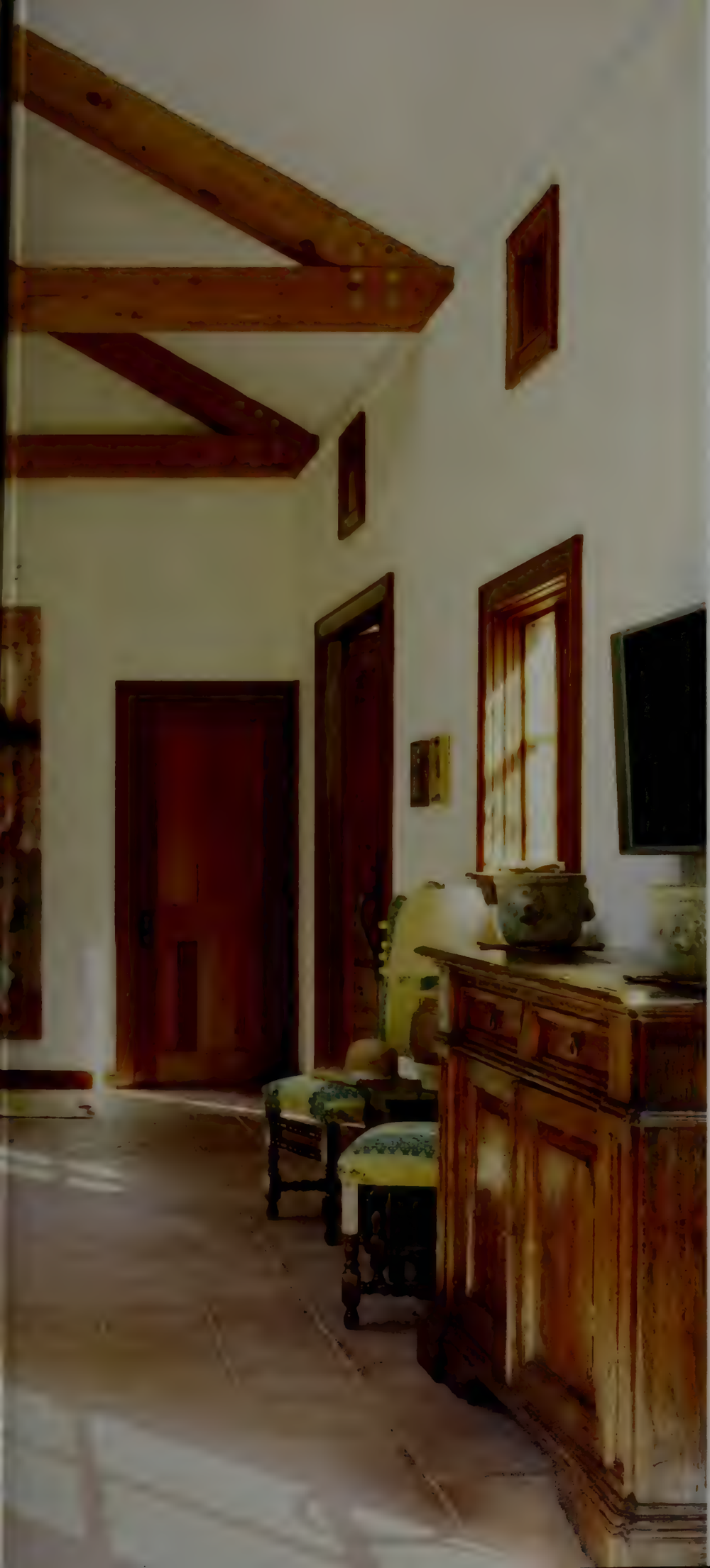
The best place to build on the property turned out to be at the top of a small hill that rises behind the garden wall and pool. Up there, the studio/guesthouse can barely be seen from the main house because trees surround it. To arrive by foot one must climb up the rough log steps that begin in the woods above the garden wall. Because Gorlin's classical composition of the villa, lawn, pool and wall is no longer in view along the way, what he likes to call

"The resident did not want this to be a glass box," says architect Alexander Gorlin, who created a guesthouse/studio (above) for an artist in East Hampton, New York. He had designed a Palladian main house for the property almost 20 years earlier and welcomed the opportunity to build a complementary structure on the site that could stand on its own.

OPPOSITE: The guest rooms are in a three-story tower, which has a projecting window on the top floor. "I was inspired by Giotto paintings, in which there's kind of a condensed scale and juxtaposition of different elements," he says. "The narrow, enclosed stair emphasizes the feeling of privacy and seclusion before opening into the light-filled courtyard."







the *promenade architecturale* is interrupted here. Nevertheless, the architecture of the guesthouse/studio helps create a larger ensemble and extend the vocabulary of the Palladian house, even though one is not able to see them together.

"My idea," says Gorlin, "was to create a simple building to look like the kind of rustic farmhouse that would be part of the landscape of a classic Italian villa compound but subordinate to it." He doesn't usually work in this style today, but he found it to be just what his client wanted, as well as aesthetically compelling for him. The building consists of two wings facing a beautifully planted entrance courtyard paved with large slabs of bluestone. A basilica in plan, the 25-by-80-foot studio wing is comparable in size to a large SoHo loft. It has a full basement and is skylighted and gabled. To account for its grand size, Gorlin remembers, "the client showed me a book of artists' studios in the Hamptons, and she thought Willem de Kooning's to be about the right size for her."

The guesthouse wing has a smaller footprint and consists of a truss-supported gable-roofed living room and kitchen and a three-story flat-roofed tower. On each floor of the tower is a bedroom and a bath. The bedroom at the basement level adjoins a lower terrace that overlooks a hillside planted with fruit trees and flower and vegetable gardens. The bedroom at the top opens to an outdoor stair that leads to a roof deck with views in four directions. The client designed the interiors of all the rooms.

Gorlin is immensely pleased with his client's choices of plants. For him, "the house and everything around it have the glow of a Sienese painting," and he believes that her sense of landscape and knowledge of plants, as well as his own, made this happen.

Because Gorlin's work is grounded in his love of architectural history, he recognizes and acknowledges many influences. He attributes the playfulness and beauty of the guesthouse/studio to what he has learned about architectural space from the turn-of-the-14th-century Florentine

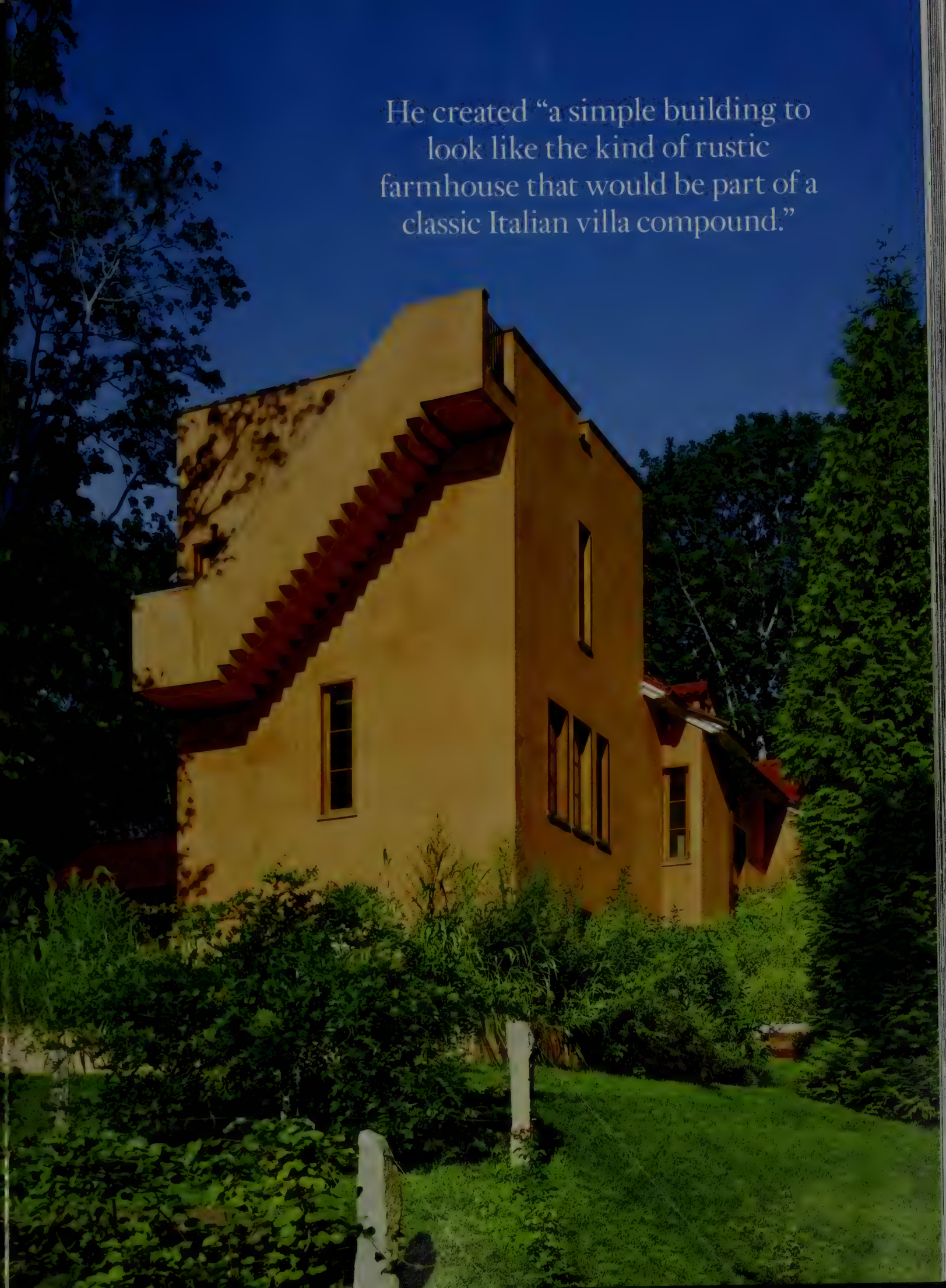
Antique-wood structural members and window frames provide a rustic counterpoint to the living room's contemporary aesthetic. "Large skylights along the ceiling, paired with glass doors and small clerestory windows, virtually eliminate the need for artificial lighting," notes Gorlin.

ABOVE: An 80-year-old garden wall adjacent to the pool has been preserved and enhanced with plantings by its owner, who is an enthusiastic gardener. Trees obscure the guesthouse/studio, which is just up the hill. OPPOSITE: The tower's exterior stairs. The play of light, shadow and color "recalls Giotto's portrayals of his native northern Italy," says Gorlin.

"I did not want in any way to repeat the Palladian arch theme," he points out. "I find it too referential." BELOW: The second-floor bedroom has a canopy bed and a clerestory window that "brings light to the darkest part of the room and adds visual interest." The cool interiors "are in contrast to the exterior's exuberant palette."



painter Giotto. This artist inserted in hi paintings of biblical subjects vignette of complicated little late-medieval Ital ian townscapes that sometimes depicte existing buildings but also displayed al manner of roofs and walls, realistic o fanciful. Giotto's interior scenes are lik stages furnished by many odd little objects but some are as familiar as simple stairs doorways, chairs and pulpits. The towe is Giotto, and so are the stairway running up its side and the boxed windows wit sloping tile roofs that project from th walls. In his homage to Giotto, Gorlin ha created a freely invented fragment of a Italian hill town. "It has a certain playful ness and abstract quality combined wit traditional materials and details," he say "This is within the range of what I lik to do now." □


He created "a simple building to look like the kind of rustic farmhouse that would be part of a classic Italian villa compound."

BAR Architects | California

Green Vistas

MODERN SPACES LIVE UP TO THEIR SURROUNDINGS IN PEBBLE BEACH

Architecture by BAR Architects/Interior Design by Michael Booth
Landscape Architecture by SWA Group/Text by Peter Haldeman/Photography by Robert Reck





Call it a California moment. Angelo Sangiacomo is having a little trouble operating the electronic security gate outside his residence on the 18th fairway of the Pebble Beach golf links—so he retrieves his Bentley from the garage to go open it himself. Which isn't to suggest that this is a man with airs. A second-generation builder and real estate developer who made his reputation creating retail space in San Francisco's Union Square, Sangiacomo is not overly modest—he will tell you flatly, for instance, that the Pebble Beach site is "the best piece of property on the planet" and that the house he built on it is "better than Palladio," but only because he's convinced you'll share his enthusiasm.

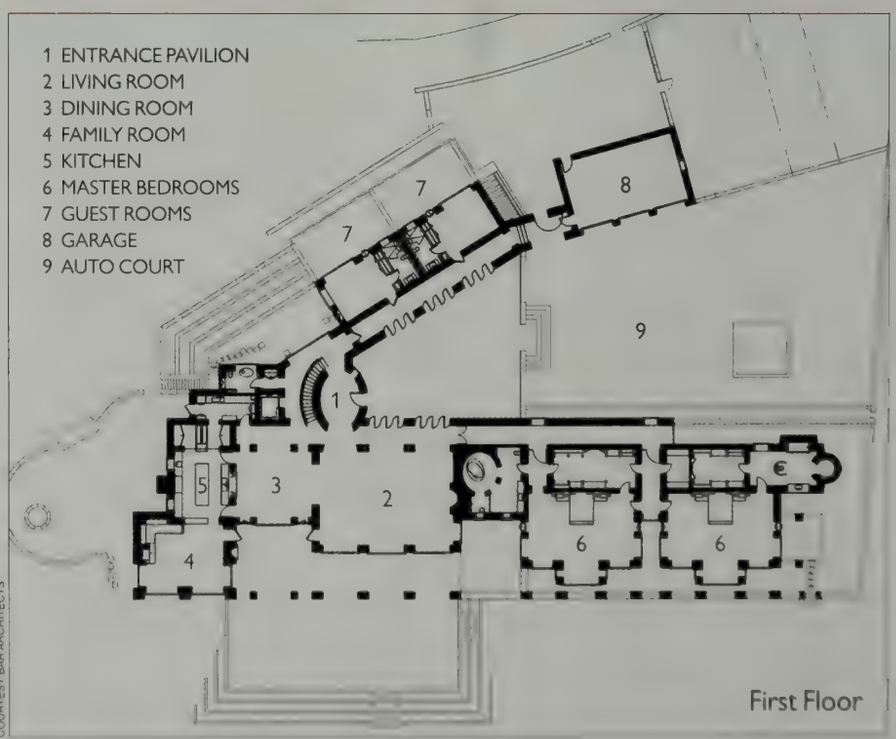
In their family room overlooking Jack Nicklaus's favorite golf hole, Sangiacomo and his equally effusive wife, Yvonne, along with their architects, Robert V. Arrigoni and Earl Wilson, of BAR Architects, describe the evolution of their 16th project together. That's right, 16th. Thirty-eight years ago Angelo Sangiacomo gave Arrigoni his first commission—an apartment high-rise in Pacific Heights—and the couple, who have seven children and 13 grandchildren, have since enlisted the architects to help them fashion family compounds in the Twin Peaks area of San Francisco,



"Our challenge was to create something clean and modern that measured up to the sublime beauty of the site," architect Robert V. Arrigoni says of the weekend house he and his associate Earl Wilson, of BAR Architects, designed for Yvonne and Angelo Sangiacomo in Pebble Beach, California. TOP: The house is below the 18th hole of the famed golf course. OPPOSITE: The entrance.

ABOVE: The entrance pavilion "is an ellipse-shaped space where the main wing and the guest wing come together," says Arrigoni. Natural light flows in through a domed skylight. The glass sculpture is by Italian artist Jacopo Foggini. Limestone quarried in Utah was used on the walls and the ceiling. "It's warmer than French limestone, a tan color much like beach stones," Wilson says.





COURTESY BAR ARCHITECTS

in Angelo's ancestral village above Genoa, Italy (see *Architectural Digest*, August 1996), and on the sandy shores of Lake Tahoe (see *Architectural Digest*, October 1998).

Their latest collaboration can be traced, like so many pivotal events of the 1980s, to John Travolta. "I read in the society column that he was looking for a home in Pebble Beach," recalls Yvonne Sangiacomo. "I thought maybe if I could get to his real estate man, I could talk him into coming to a fund-raiser I was doing." After arranging to meet said realtor and asking him to show her "the best he had to offer on the 17-Mile Drive," she ended up snagging not a movie star but a stellar piece of real estate. The house that sat on it, a tract home built in the 1970s, may have been "a little shack," but the property itself boasted views of the rocky cliffs and rolling breakers of Carmel Bay that might fairly be described as jaw-dropping.

TOP: Of the dining room, Arrigoni says, "There are no operable windows. I remember saying that having a window frame that operated could kill the whole space. I'd never seen them open a window, so I said, 'To hell with it. They can open the louvered doors when they want to.' It really works." A chandelier by Ingo Maurer hangs from stepped teak boards on the ceiling.

ABOVE: The V-shaped floor plan. OPPOSITE: A pyramidal pickled-teak ceiling adds a rustic touch in the kitchen. "It's a plain and neutral palette, so the textural materials provide the patterning," remarks designer Michael Booth. A pantry is at rear. Maurer designed the hanging light fixtures. Stainless-steel range and hood from La Cornue. Viking wall oven. Refrigerator, Sub-Zero. KitchenAid dishwasher.







"All the main rooms are designed for indoor-outdoor living," Arrigoni notes. THESE PAGES: On the dining terrace, "the spectacular views of the water are framed by the stone architecture." Landscape architect William Callaway planted the hedge to separate the house from the public paths of the golf course.



The other primary material here is, of course, glass, which Arrigoni and Wilson deployed in the largest dimensions available.

The Sangiacomos always intended to build on the site—they eventually acquired another house a mile away to live in during construction—but they devoted most of their time and energy over the next two decades to developing their family retreat in Italy. Before pencil was put to paper, Angelo Sangiacomo took Arrigoni along on one of his annual trips to Sardinia. "We stayed in Costa Smeralda and went out in a raft in the ocean to look at the houses there," says the architect. "We talked about rough stone and organic forms and sod roofs." Back home, the dialogue took a more contemporary tack: "Yvonne one day said, 'I want something simple and clean and modern.' I think we were pretty much on track from then on."

Constrained by the lot's triangular form as well as by local building restrictions on height and visibility, the architects kne from the outset that the house would l one story and would assume the shape o V. They designed a long rectangular ma wing (containing the public rooms and pair of master bedrooms) facing the ocea a smaller guest wing angling into a cypre grove, and, joining these two sections, oval entrance pavilion. (Along the w they added a lower level to accommoda a theater, a wine cellar and a gym.) "Takin full advantage of the view was the ove riding concept," says Earl Wilson. "V also wanted the view to be experienc through multiple layers." The first su layer is a gallery that prefaces the ma wing; then there's the progression of li ing spaces (living room, dining room, fa ily room, master bedrooms); and, final echoing the gallery, a colonnade along t

beachfront contains a series of loggias.

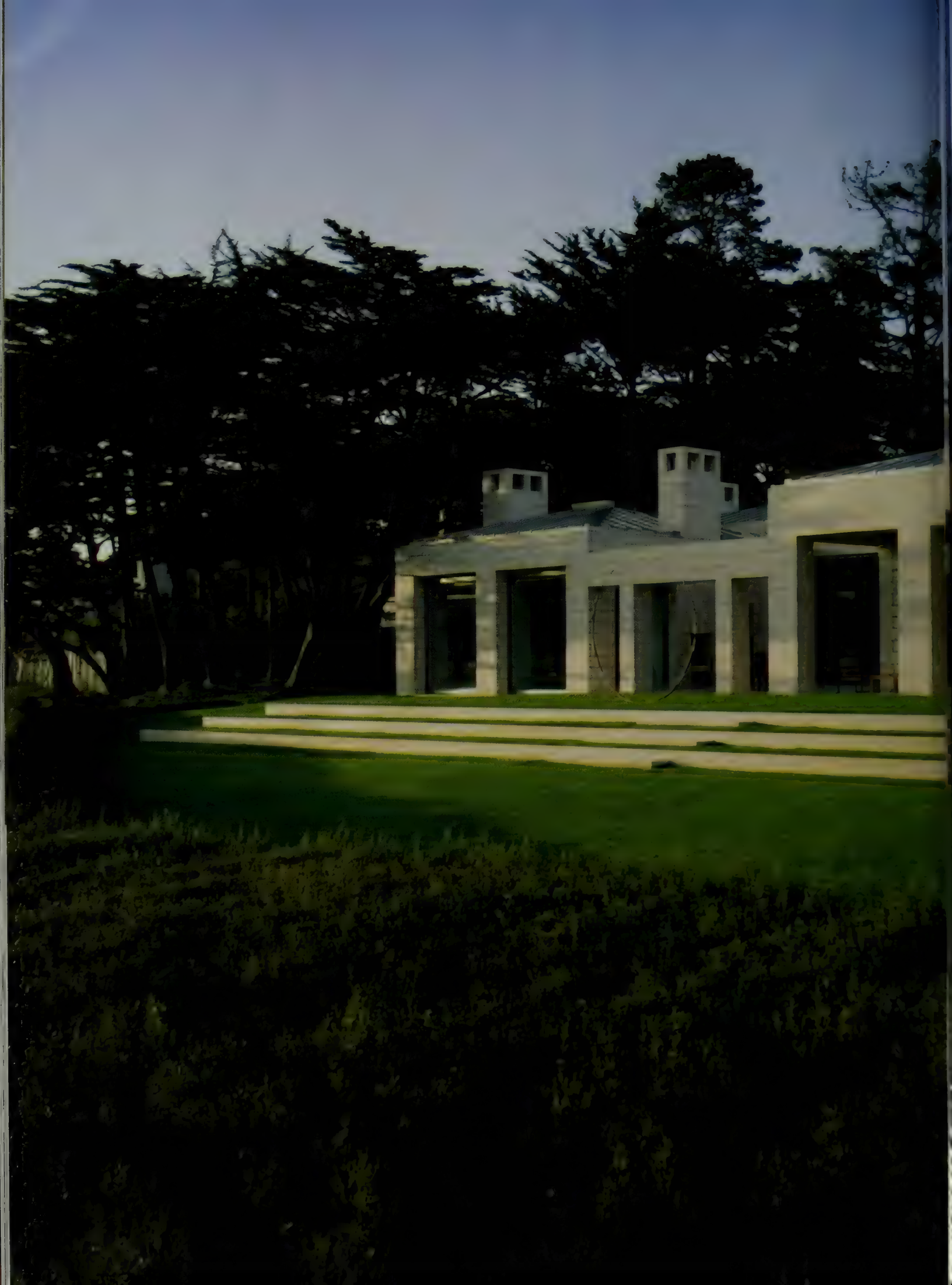
To fully integrate the interior and exterior spaces, the architects used limestone inside and out, on the walls and on the floors. Instead of French limestone, which they decided was too cold for the house, they tracked down a buff-colored stone, quarried in Utah, that picks up the warm, sandy hues of the Carmel cliffs and beaches. To resist the corrosive effects of the ocean, titanium was chosen for the roof and window frames. The house's stepped ceilings and tall louvered doors are clad in teak with a pickled finish that the owners go to the trouble of maintaining outside as well as in. The other primary material here is, of course, glass, which the architects deployed in the largest dimensions available. All of the windows are stationary, and their frames are concealed to impart the feeling of a simple but supremely elegant stone pavilion.

Designer Michael Booth supervised the interior millwork and "went all over Europe" in search of the right furnishings. "We wanted to soften the house as much as possible," he says. "That's a lot of stone to deal with. Also, you're competing with the most spectacular view in the world, so we felt we should make it quiet." The rooms derive their warmth and visual interest from texture rather than from pattern or color—from the woolly naps of rugs to the highly sculptural light fixtures.

The apparent simplicity of the residence belies some very complex structural underpinnings. "I've always said it was the space shuttle of houses," says Arrigoni. "There's not one thing off the shelf. The shop drawings numbered in the thousands." Between the design process and construction, the project ate up seven years—and the clients and architects seem to have enjoyed every minute. "It was a labor of love," says Angelo Sangiacomo, more than once, and each time the cliché rings true. □

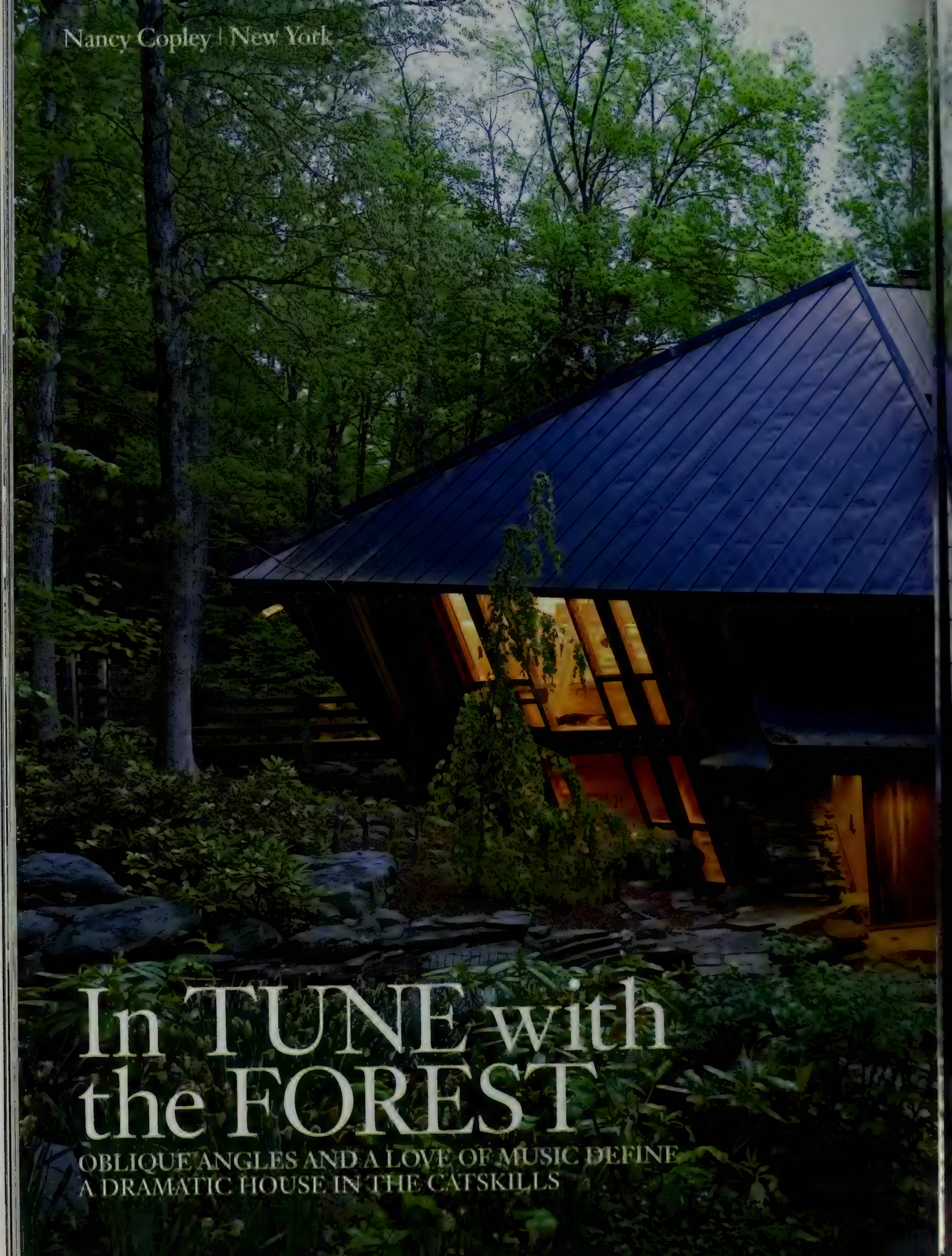
LEFT: Yvonne Sangiacomo's bedroom. "They were afraid the rooms would look like a mausoleum," recalls Booth, "so we softened the space with rich fabrics and simple furnishings." BELOW: The bath off Angelo Sangiacomo's bedroom "is punctuated by a marble cylinder housing the shower," Arrigoni says. "It's expressed as a pure form, independent of the stone walls of the house." Adds Sangiacomo, "I've always loved Palladio. I like a house with a lot of order. No one can do order like Bob."







The stone colonnade on the west elevation "lends depth, strong shadows and a sense of substance to the façade," says Wilson. "The simple use of bearing-wall limestone in a running bond pattern provides a clean, contemporary, time-honored design." The bronze ring sculpture is by Bruno Romeda.



Nancy Copley | New York

In TUNE with the FOREST

OBLIQUE ANGLES AND A LOVE OF MUSIC DEFINE A DRAMATIC HOUSE IN THE CATSKILLS

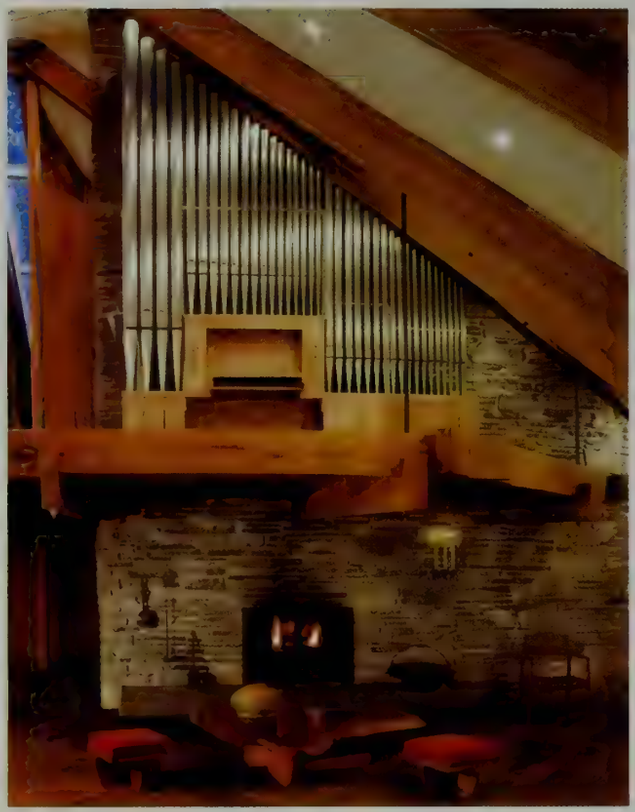


Architecture and
Interior Design
by Nancy Copley
Text by Jean Strouse
Photography by
Bruce Buck

"Heaven," wrote Henry David Thoreau, "is under our feet as well as over our heads." The architect Nancy Copley, who specializes in designs inspired by unusual natural sites—the heaven under our feet—built an extraordinary house for herself in Accord, New York, in the foothills of the Catskills. When she first walked the 50 acres of wooded land on which she now lives, she felt "magic" in its fieldstones, brook and "trees growing out of sculptural forms of the earth," she recalls. She immediately saw where to situate a house—on the slope of a hill above the brook—and the organic form it would take: four triangular planes folding into a diamond, with the quadrants facing the points of the compass. She and her husband bought the land.

That was 50 years ago, long before the word *green* designated anything more than a color, but Copley knew she would be taking her cues from nature. The couple spent weekends in an old farmhouse on the property, commuting from New York, where she worked as an architect, he as an engineer. They gutted and rebuilt the farmhouse. She mapped out plans for a new residence made of wood,

"I sat among the trees visualizing four triangular planes folding over a diamond-shaped plan," architect Nancy Copley says of her house in Accord, New York, built over several decades. "Nature became my teacher." A long, sloping skylight dominates the west quadrant.



glass and stone. To learn stone masonry, she built an interim stone-and-glass house, which she sold. In 1972 the pair moved to the country full time, and Nancy Copley opened an architectural practice in the Hudson Valley.

Work on the new structure began in the late 1970s—first, excavation for the cellar ("We disturbed only two trees," Copley says proudly), then construction of a stone tower that anchors the house. Building the tower, eight feet wide and 43 feet high, took six years. She selected individual rubble stones from a local quarry that had supplied bluestone slabs for the sidewalks of New York. She and her husband worked together, using plywood forms, scaffolds, cement, steel cables, pulleys, an eyebolt and a tractor—but he died in 1984, before the tower was complete. By then Copley had learned enough engineering to continue on her own. She bought an old pipe crane with a 90-foot boom to hoist enormous oak beams that had been milled by a friend with a band saw.

The 3,000-square-foot post-and-beam house she moved into in 1987, while it was still under construction, has a diamond shape when viewed from above and few parallel lines. Its redwood siding has been recycled from old wine vats. Two floors of glass-paneled walls slope outward from the cellar at a 63-degree angle, and the angle where the copper roofing meets the walls is greater



TOP: In the living area, a walnut low table and stools by George Nakashima sit under a balcony. The brushed-zinc pipes of an organ extend along one side of a stone tower that anchors the house. ABOVE: A grand piano, also in the living area, continues the musical theme.

"There are no parallel walls enclosing the great room, so there is a uniform acoustical response, with resonance but with no echo," Copley points out. OPPOSITE: In the open stairway that connects the second floor and the balcony, stainless-steel rods are a vertical counterpoint to the angled walls.





an 90 degrees. The house's cond level is three feet wider an the first.

From the parking area, two ths lead downhill to separate trances. One path, made bluestone slabs, descends ongside three pools of gur- ing, recirculating water to e oak front door. To the ght as you enter the house is magical indoor garden under n eight-foot-wide skylight of oping glass. Water lilies float a pool; bamboo stalks and a g tree grow toward the sun. he architect set two bed- ooms and her office on this rst level, with the woodwork- ng shop and a geothermal eating system in the cellar be- ow. The other path—wooden tairs and a bridge—takes you o a counterweighted glass pivot door that opens into the kitchen, under a three-foot-wide skylight running from the roof's eaves to its peak, on the second level of the house. Copley uses this door most of the time.

Beyond the kitchen, a great room comprising the living, dining and music areas occupies half of the second level—two triangular quadrants, with a grand piano, floods of sunlight and a soaring sense of space. For the floors, Copley used chestnut boards made from old barn beams. She "floated" an English-walnut cabinet of her own design by attaching it to six-by-eleven-inch diagonal oak posts. And she commissioned dining and low tables from

continued on page 321



ABOVE: The skylighted alpaca barn reproduces the structural concept of the house. OPPOSITE: The kitchen, in the west quadrant, has a walk-in cooler behind the butcher-block island. Wall oven, Gaggenau.

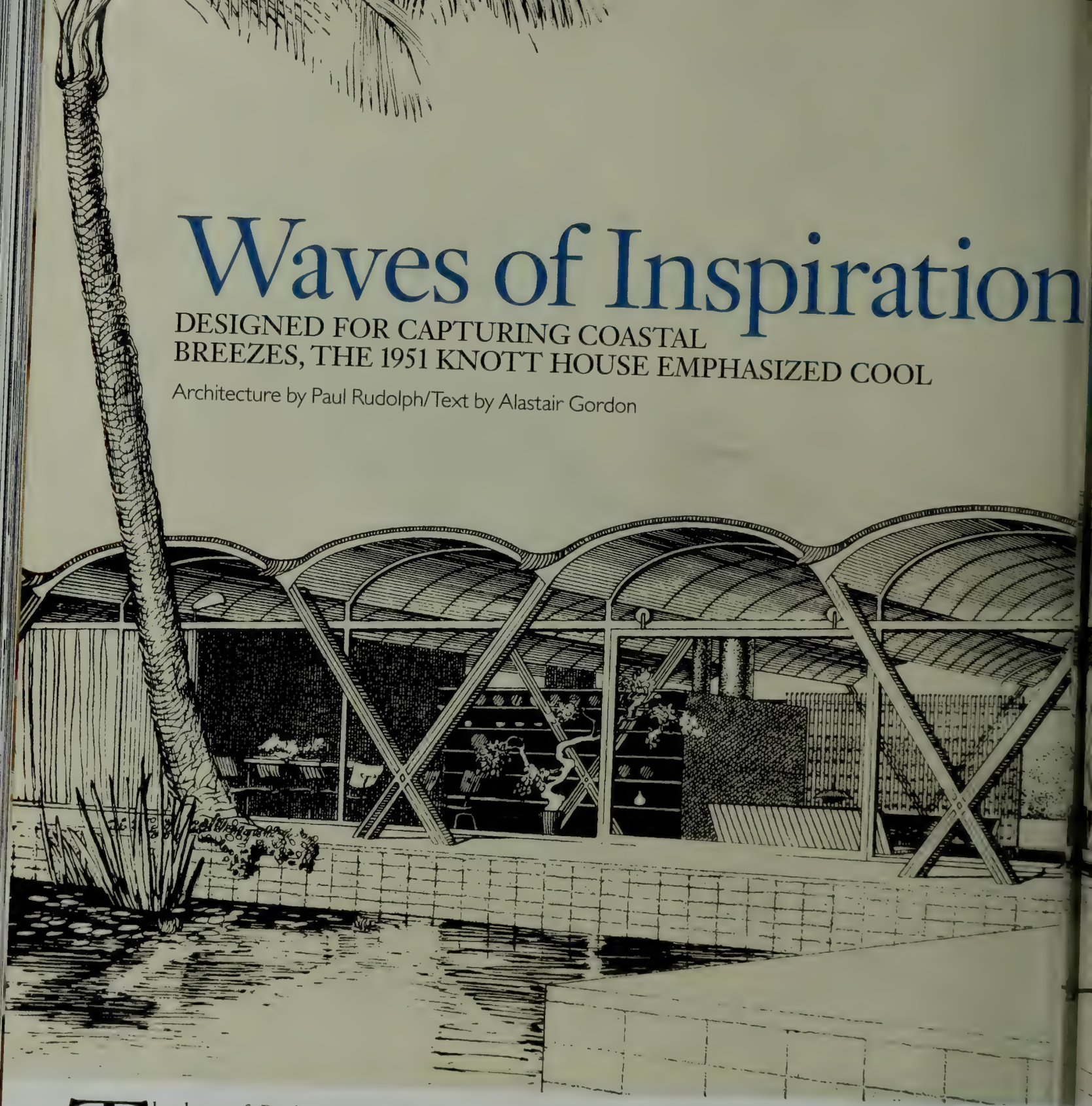


ABOVE: The oak post-and-beam structure is visible on the south façade. "I was directly involved with he construction of the house from the foundation up," notes Copley, who, after the stone tower was ompleted, used an old pipe crane with a 90-foot boom to hoist large timbers that were then bolted nto place. "The property's water, stone and trees inspired everything that followed."

Waves of Inspiration

DESIGNED FOR CAPTURING COASTAL BREEZES, THE 1951 KNOTT HOUSE EMPHASIZED COOL

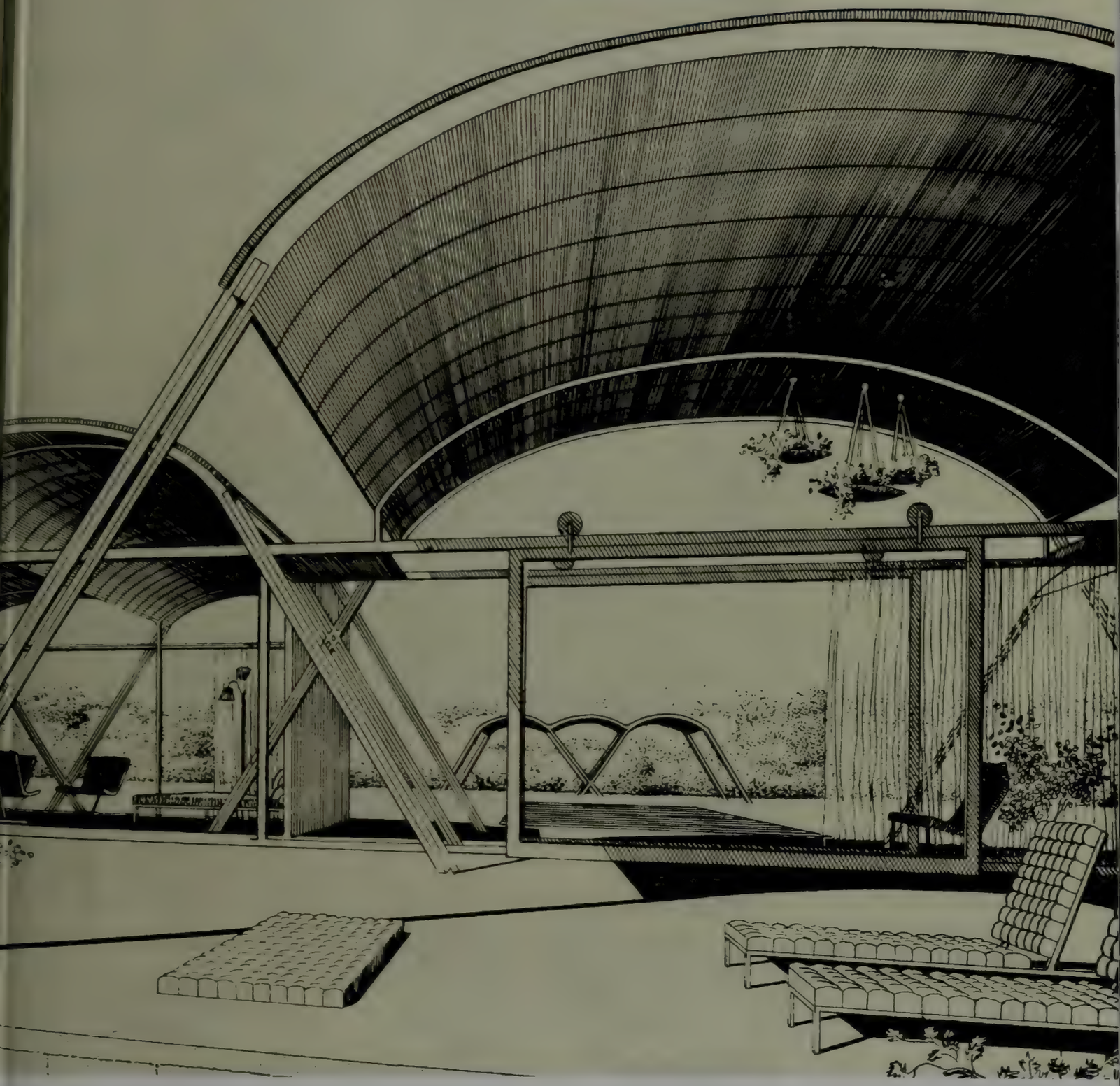
Architecture by Paul Rudolph/Text by Alastair Gordon



The best of Paul Rudolph's Florida beach houses were about creating a poetic connection between sun, sky and sea. The Miller Guesthouse of 1949 hovered over the waters of Casey Key. The Cocoon House of 1950, with its catenary roof and horizontal-slat walls, straddled the shoreline of Siesta Key. Rudolph first moved to Florida in 1941 to work in the Sarasota office of architect Ralph Twitchell. Over the next decade, working in various capacities with Twitchell, he would design a series of innovative beach houses—each having a sculptural presence, each a variation on the same sun-drenched theme.

As abstract objects, the houses stood removed from the natural landscape but, at the same time, embraced that landscape with wraparound decks and floor-to-ceiling glass. Rudolph usually worked with relatively symmetrical layouts, modular elements and simple geometric forms. But each held its own as a free-standing entity, often animated with a more flamboyant move:

triple-vaulted plywood roof skeletal frameworks expose or cantilevered porches floa ing dramatically in midair. Tl designs were certainly le rigid than the Bauhaus fun tionalism that Rudolph learne during his graduate studies Harvard University unde Walter Gropius and Marc Breuer. And they were ju that: an American interpret



In 1951, while working out of the Sarasota, Florida, architecture office of Ralph Twitchell, Paul Rudolph created the Knott House for a client's riverfront land in Yankeetown. The largely transparent design has a wavelike roof and massive glass doors that roll on casters.

on of European Modernism anslated for upwardly mo-ile clients (not factory work-rs) who wanted to escape the orthern climate and stressful ty careers.

One gets the sense that Ru-olph had more fun with these naller projects, that he was ole to retain artistic control nd shape a new kind of lei-ure for the postwar era. Here was the upside of the cold war and the threat of nuclear annihilation: the perfectly poised little house overlooking a quiet inlet. Even though minimal, there was an almost luscious playfulness to Rudolph's beach houses that many of his nonresidential projects lacked. (Anyone who has spent time at Yale's School of Art and Architecture recalls the bush-hammered walls that Rudolph used there. They were the very essence of Brutalism, and unfortunate alumni still bear scars from those jagged walls.)

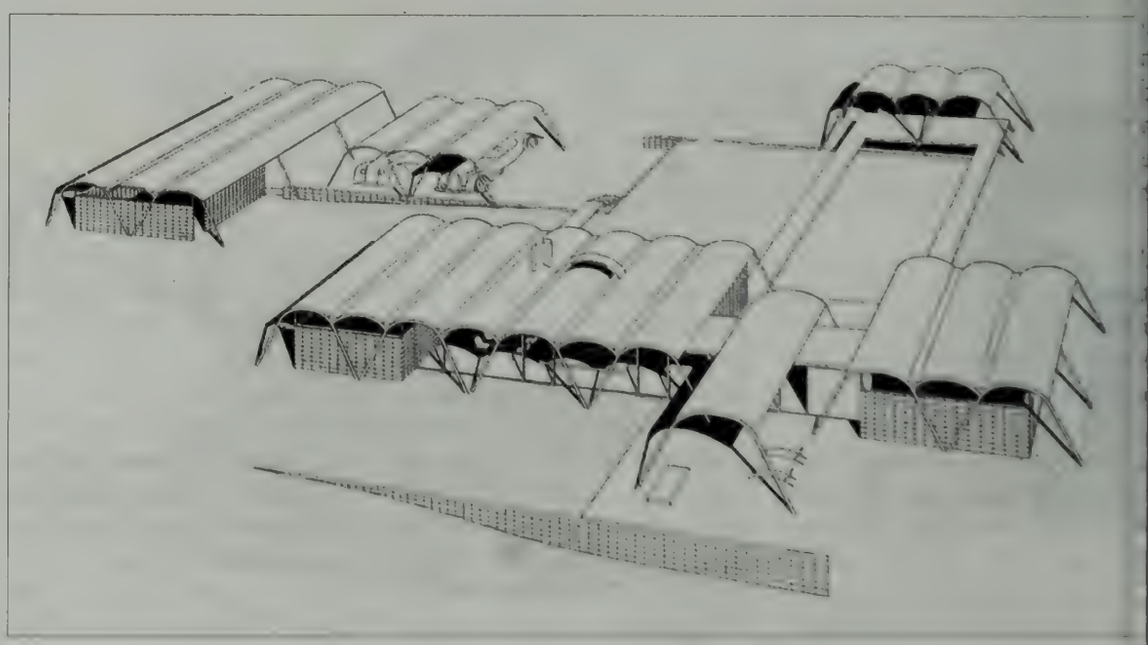
Whereas so much of his nonresidential work of the 1960s and '70s seems heavy-handed now, the Florida work conveys the opposite impression. A good example is the Knott House, designed in

1951 for a site on Florida's Gulf Coast, on the banks of a river, in Yankeetown, west of Ocala. Eugene Knott, the client, was a yachting enthusiast, and Rudolph's spirited design—with its vaulted roofs and diagonal bracing—evokes the feeling of nautical spars, waves and billowing spinnakers. In fact, the metaphor could be pushed even further. Rudolph had worked as a naval architect during World War II. "I was profoundly affected by ships," he said. "I remember thinking that a destroyer was one of the most beautiful things in the world." He would bring lessons he learned in the Brooklyn Navy Yard to his practice as an architect of domestic spaces: an efficient use of space, economy of means, working with thin, watertight membranes.

The Knott House was made up of six freestanding pavilions rotating around open-air terraces and a long, narrow swimming pool. It is a complex arrangement of parts sitting ever so lightly on the sandy landscape. The sloping diagonals of the outrigger columns further defy convention and, crisscrossing in places, transform the proverbial house of four walls into a sequence of lateral movements, as if it were only visiting the site temporarily and would soon be passing through. There is no sense of a ceiling pressing down but, rather, thin-shelled roofs of bent plywood rising, lifting both the eye and the soul, giving the house a lighter-than-air feeling, opening it on every side to breezes and sea-reflected light.

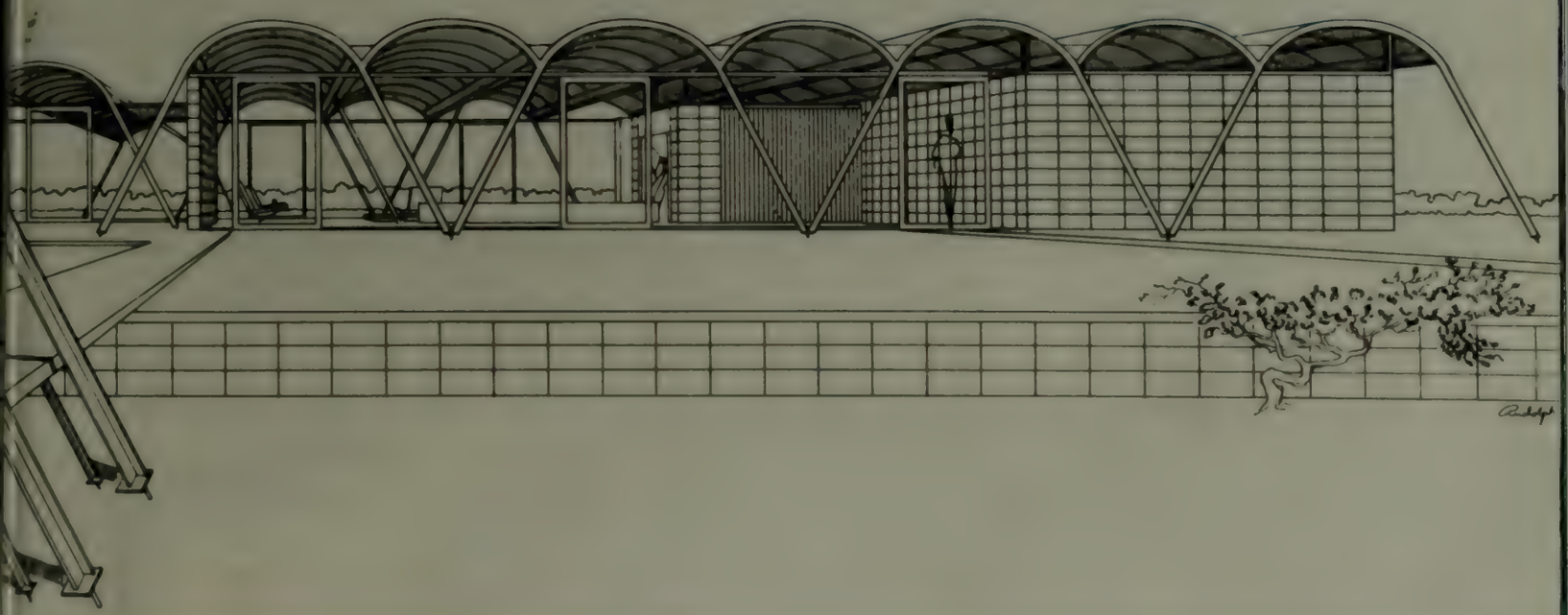
Limestone concealed portions of the bedrooms, baths, kitchen and library, but all other walls were sheer glass





RIGHT: An aerial perspective shows how Rudolph broke up the house's functions into six pavilions, with terraces and a swimming pool—the water is visible upon entering the house—situated between them.

There is no sense of a ceiling pressing down
but, rather, thin-shelled roofs rising,
lifting both the eye and the soul.



In another perspective drawing by the architect, a corner of the poolhouse, a shade-giving minimalist pavilion without walls, has unimpeded views of the pool, terrace and, beyond it, the main house. While much of the main house is faced in glass, its ends—where Rudolph placed the bedrooms and the baths—are partially clad in limestone for privacy.

to reveal everything. Rudolph had already experimented with the intimate interplay between architecture and water in several earlier projects, but here he went a step further.

It was a lyrical composition: A projecting vault announced the entrance, which had a door in the form of a great slab of sliding glass hung from metal casters designed to roll atop the steel frame. On one side, a series of seven vaults spanned the public part, including living, dining and kitchen areas and a library; on the other, a triple-vaulted section contained two bedrooms and two baths. Beyond the main house and the pool, a smaller pavilion, set on axis with the entrance, served as the poolhouse. Elsewhere on the property, an additional pavilion provided shelter for the client's cars and yet another for a private slip for two boats.

The Knott House and other Florida commissions from this period signaled a new attitude and went beyond the naked, flat-roofed box on stilts that so many of Rudolph's contemporaries were still producing with numbing repetition. The visual impact these little getaways made on the imagination was enhanced by Ezra Stoller's classic black-and-white photographs and Rudolph's own seductive renderings, which presented the architecture in animated relief, evoking a timeless sense of place suspended, magically, in a subtropical Eden.

If built, the Knott House would have been one of Rudolph's most lighthearted creations, but it never came to pass. In 1952, soon after completing plans for the commission, Rudolph ended his partnership with Twitchell and launched his own architectural practice. While the Knott House was never built, the concepts behind its design—thin-shelled vaults, pavilions set against water—were fully realized in independent projects like the Sanderling Beach Club and the Hook Guesthouse, both built on Siesta Key in 1953. □



Where Earth Meets Sky

THE WINNER OF THE 2007 COOPER-HEWITT LIFETIME ACHIEVEMENT AWARD ANCHORS A HOUSE TO ITS SITE

Architecture by Antoine Predock, FAIA/Interior Design by Studio Gang Architects
Text by Therese Bissell/Photography by Robert Reck

There is an aspect of irreversibility in Antoine Predock's architecture—a slow-beating, palpable sense of not going back.

As forms and markers in the landscape—often, elemental aggregates of canted pieces—his buildings read as hypermodern megaliths in a geological continuum. Correspondingly, his experimenting with structure and material is a trek begun decades ago. Titanium, the lightweight metal that is currently the hot new-tech muscle cladding? Predock was onto it as a late-1950s engineering student–motorcyclist working summers in a jet aircraft plant.

When the Albuquerque, New Mexico–based 2006 AIA Gold Medalist takes on a residential commission, it is because something in it is irresistible to him. Before committing to design a house in the Colorado mountains, he and the clients, a couple, "skied each other out" for two days straight on runs adjacent to the property—after which it was mutually apparent that the components were there: his passionate certainty of what he could do with their site and program and their enthusiasm for the process, which would involve more than three years of construction alone.

"The power and beauty of those mountains and having an extraordinary setting of seasonal shifts within that—I react physically; my metabolism changes," Predock says. These site conditions determined the design and layout of the house: "a man-made thing mediating the Rockies," organized around the east edge of a large pond (completing the gap in the

"As a landscape abstraction, it has no expression of façade; rather, it's a series of slope extensions," Antoine Predock says of a Colorado house he designed. ABOVE: Granite berms on its east side "bookend the entrance under the titanium porte cochere," says the architect.

OPPOSITE: Within the building's main volume, a glass catwalk, supported by a stainless-steel truss, links the living area to the master suite's office; the maple stair leads to the lower level's family room. The antique marionettes are from Burma.

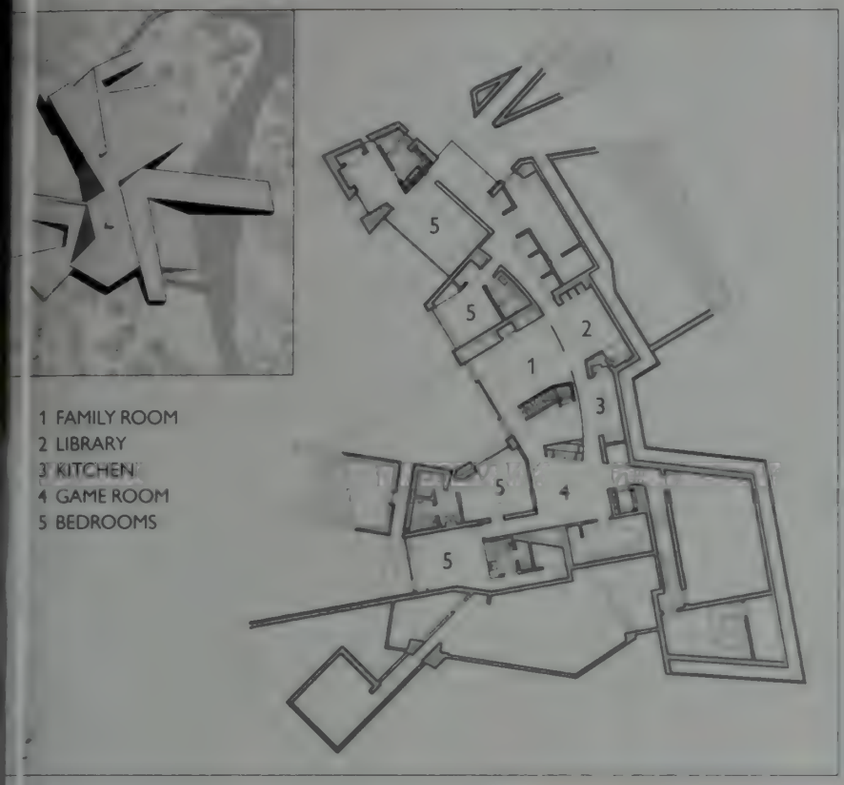




"We brought a softer, organic quality to the interiors," says architect Jeanne Gang, who, with her firm, Studio Gang Architects, served as the project's interior designer. In the living area, the silk carpet and free-form low table and sofas balance the harder edges and sharp lines of the sandstone floor and the double-sided concrete fireplace, which provides a glimpse of the dining area.









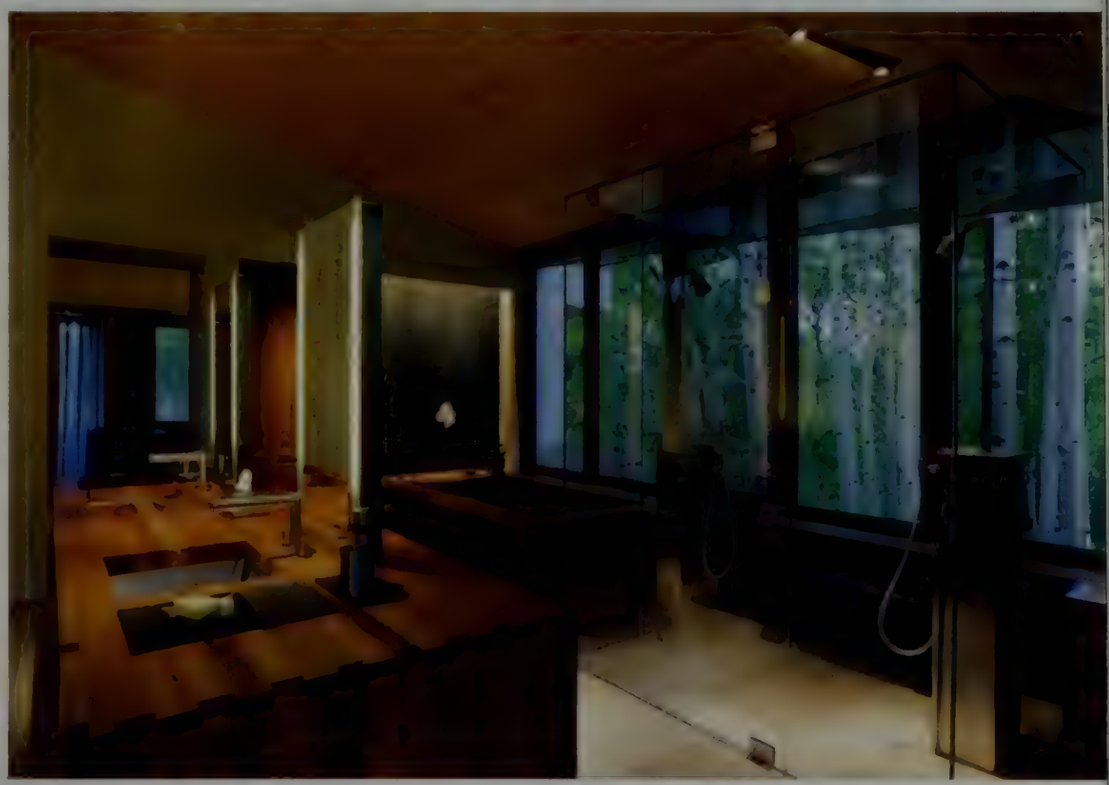
mature aspen grove ringing it) and capitalizing on the breathtaking foreground and distant views.

The expansive residence is as inscrutable from the approach as it is revealing of the interior at the more transparent rear. The bermed front elevation appears as a single level; it is in fact a series of slopes that mimic the nearby exposed ridges (its rough Brazilian granite a virtual color match). Titanium was chosen for the roof for its ability to reflect shifts in light and for its structural prowess. Starting at the porte cochere, a sinewy 78-foot appendage, the roof extends down the northwest end as a wall, wrapping the building vertically and emphasizing its connection to the earth.

Predock describes the entrance experience: "You come in, you think you're on the ground level, and the whole bottom falls out like some kind of spatial trapdoor. The level below is completely legible—you can see that there's some big deal going on down there." Then, throughout the house, "all these shards, chunks, fragments, pieces: They're like a ruin waiting to happen."

The clients wanted their residence to be, effectively, a main house and a guesthouse, with a functional, layered distinction between the spaces they use by themselves on the upper floor and the guest spaces (including four bedrooms) downstairs. An abstract voluptuousness defines each of the levels, with rooms tumbling and flowing into each other and linked by devices such as the visually aerobic glass catwalk.

Poured-in-place concrete is the struc-



OPPOSITE: "It has a fantastic presence as a material chunk and not just a translucent material," Predock observes of a 58-foot-long cast-glass structure. Acting as a wall on the lower level and a balustrade on the upper, it forms the spine of the interior—and allows light to filter into the library. The space receives still more light through the glass floor suspended overhead.

ABOVE: Tucked into the northeast corner of the house, the master bath looks onto a grove of aspens. TOP RIGHT: Walls of cast-in-place concrete define the master bedroom. TOP LEFT: The lower-level and site plans. "Conditions at the site, including the trees, topography and rock outcroppings, were surveyed and informed the layout," notes Predock.



"Taking advantage of the spectacular location, the house opens to the outdoors, blurring the lines between interior and exterior to capitalize on the dramatic seasonal changes," Predock explains. Sandstone pavers run from a terrace into the living and dining areas (above) and from a patio into the family room (below), furthering the relationship between indoors and out.



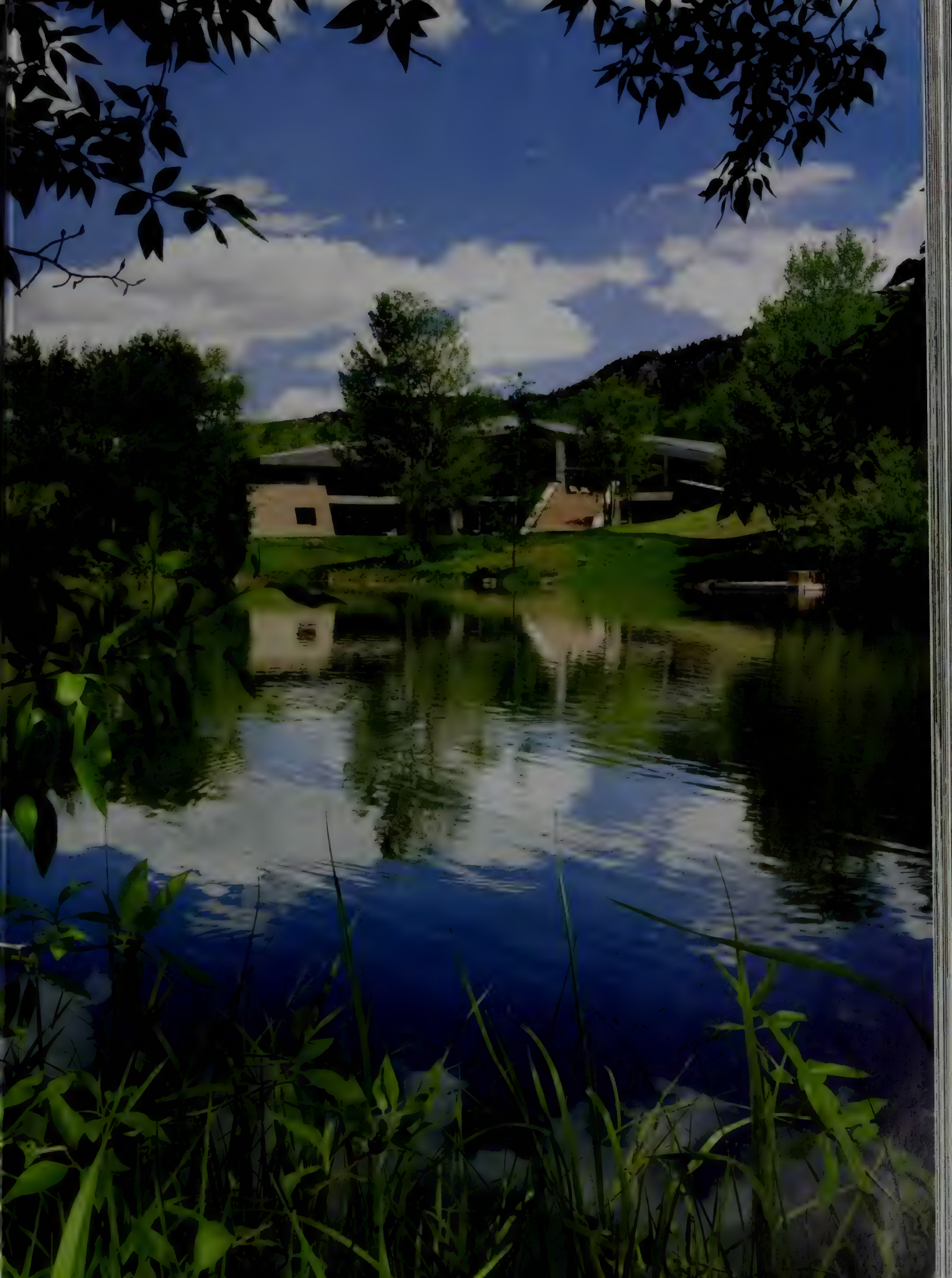
"The house has a cast of characters: stone, concrete, wood, titanium," reports the architect, who chose "the split-face granite to match the color of the surrounding cliff faces and the titanium to reflect light." OPPOSITE: Predock organized the building around the pond, which functions as a heat sink. It connects, via a geothermal loop, to the house, warming it in the winter.

tural envelope containing and ushering in the various elements and, alternately with stainless steel, framing the extensive glazing. The concrete, polished to an obsidian-like finish, is most commanding as the fireplace wall that separates the dining and living areas (the cutout fireplace opens to both). Sandstone, radiant-heated at the porte cochere, continues as the flooring inside: a broadly unifying, indoor-outdoor device.

Encasing the ceiling volumes and creating a warmth and texture not obtainable from steel and glass, wood establishes the interior character. The constructivist maple-block stair (as much of a sculptural presence here as is, outside, the stone stair, a bleachers-style protrusion from the upper terrace) is part of the wood matrix of the ceiling and the massive wall planes folding out from it. "It's like the ceiling is fractured, and when it lands, it assembles into something," says Predock, who allows that he didn't want the wood "to get theme-y. You walk a fine line when a thing comes from a single conceptual force."

With the pond as organizer, Predock designed an interactively bowed, cast-glass wall to set the circulation on both levels.

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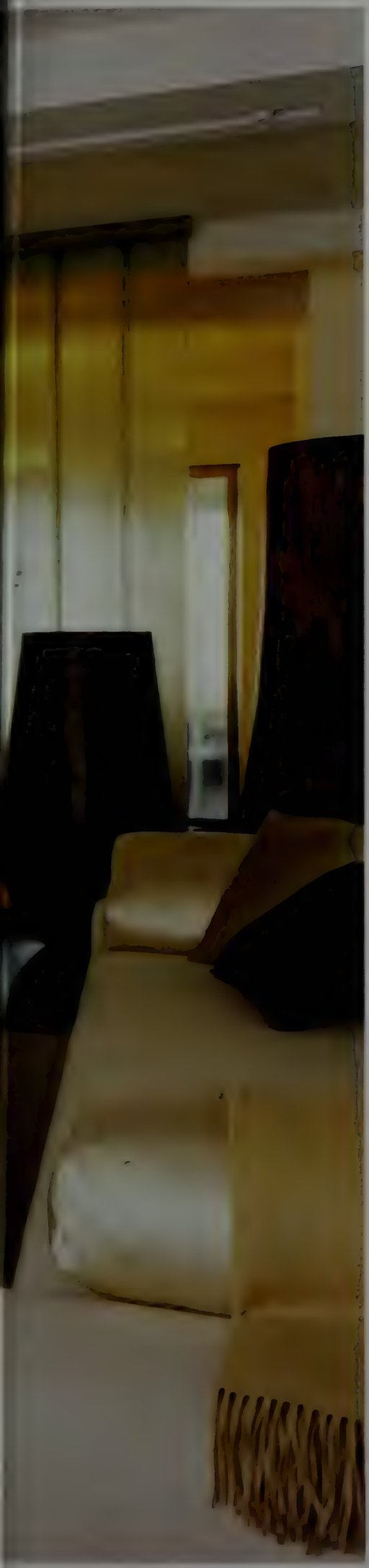


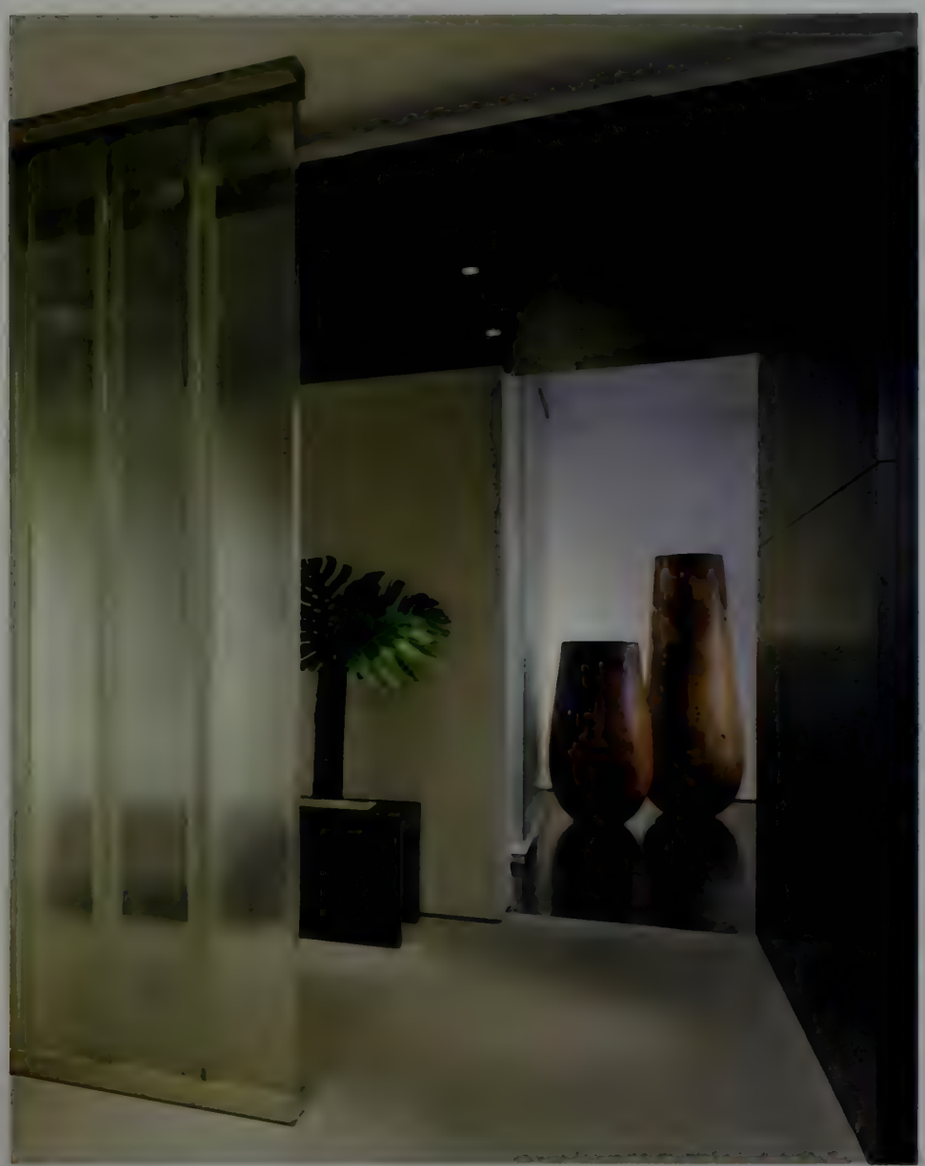


Minimalist in Manhattan

ON PARK AVENUE, A SUBTLE INTERIOR COMES INTO THE LIGHT

Architecture and Interior Design by Hariri & Hariri
Text by Judith Thurman/Photography by Paul Warchol





"The owners asked us to build a place that was not dependent on art but in which the architecture itself was art," architect Gisue Hariri, of Hariri & Hariri, says of the Park Avenue apartment she designed with her sister Mojgan. LEFT: Shimmering materials, such as the gold mosaic tiles of the fireplace and the glass wall, add interest to the spare space. Holly Hunt sofa, chairs and low table. Odegard carpet. ABOVE: The entrance gallery opens onto the living room, which displays a pair of sculptures by Jason Lamberth.





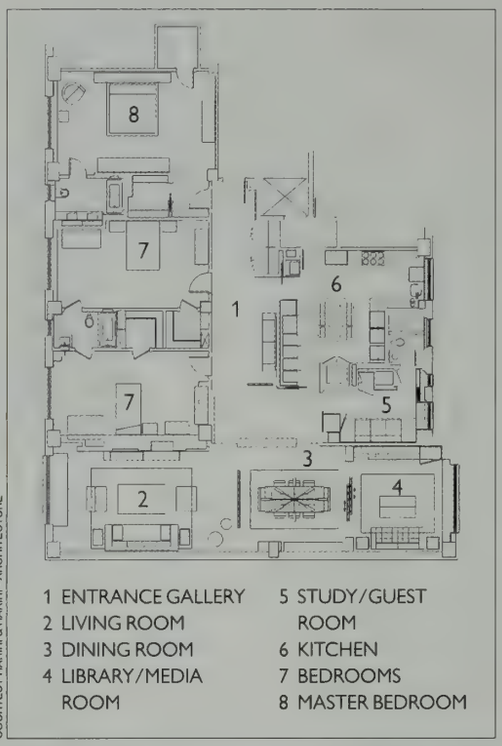
Recessed channels and reveals contribute to an illusion of buoyancy. "None of the planes quite intersect," says Gisue Hariri (below right, with design team member Thierry Pfister). OPPOSITE: Sliding walls can join the dining room to the library/media room. Holly Hunt table and chairs. Odegard rug. Materials and furnishings "offer a sense of luxury and refinement," she says, "while the quiet composition of the layered space offers a stark and monastic experience." ABOVE: In the kitchen, a marble work surface doubles as a dining area. Dennis Miller stools. Poliform cabinets. Thermador ovens.

If you free-associate to the image of a "Modernist master," you will probably visualize, for starters, a man. He is posing with or without arty glasses in front of an iconic box. Like the building, he has something intimidating about him—a cerebral swagger. Now think again. Two of the leading Modernists in contemporary architecture are the Iranian-born, Cornell-educated sisters Gisue and Mojgan Hariri. Without being heretical ("We still revere Wright, Mies and Corbu," Gisue Hariri says), their work is a synthesis of rigor and poetry. Volumes float; planes fold; walls billow; color and texture chafe the spareness of the interiors. "And we respect the fact that real people don't live abstractly."

The firm's latest project, an $80 million development in Salzburg, Austria, is under construction. But in 2004 one of the Hariris' smaller pebbles made a huge splash: House 43, a residence commissioned by Richard Meier and the late Coco Brown as part of Houses at Sagaponac, an experimental community in East Hampton (see *Architectural Digest*, November 2002). They were the first of the all-star architects who participated in the development to see their design realized.

The house was widely published and admired, and when a New York media executive saw the pictures, "I flipped out," he says, "got the Hariris' number, called cold, and Gisue answered." Her warmth disarmed him—he was expecting a diva. He and his wife were bidding on a prewar Park Avenue apartment, and they asked her for a candid opinion of its potential. To a civilian eye, it looked like a pedestrian two-bedroom co-op with dark woodwork, a clutter of low-browed doorways with a postwar profile and the décor of a B&B in





1 ENTRANCE GALLERY
2 LIVING ROOM
3 DINING ROOM
4 LIBRARY/MEDIA ROOM
5 STUDY/GUEST ROOM
6 KITCHEN
7 BEDROOMS
8 MASTER BEDROOM

COURTESY HARIRI & HARIRI - ARCHITECTURE

The décor illustrates Hariri's assertion that "an extroverted space can be meditative."

the Catskills. "I love it; buy it!" she urged them without hesitation.

A mad person is someone who sees what isn't there. A visionary is someone who sees what isn't there yet. Hariri saw glorious light from two exposures and a rare opportunity for what she calls holistic design—"orchestrating the whole symphony of architecture, furnishings and construction." The couple were willing to give the firm carte blanche for a gut renovation, but they also contributed, Hariri says, "important bits of the melody." It was their idea to retain the apartment's classic footprint, with a gallery bisecting the bedroom wing and the public spaces. This gesture toward the past appealed to the architects, whose experience in "negotiating two drastically different cultures" has given them a healthy respect for the need both to jettison baggage and to preserve continuity.

Artfully finessed transitions are, in fact, one of the firm's signatures. "We love Modernist transparency," Gisue Hariri says, "but we also love the way that Islamic architecture plays with veiling and separation." Fixed or sliding translucent walls create an ethereal sense of passage and definition without forming solid barriers to the light. The once murky gallery, now stark white, has a faintly tinted limestone floor with the shimmer of sea glass. It is punctuated, like a loggia, with floor-to-ceiling doorways in *wenge* that act as sculptural gateways to the bedrooms beyond. Before the renovation, the public rooms were a palatial vacuum. The slack has disappeared, pleated into a luminous reception suite with a library/media room at one end and a living room at the other. They bracket an interior dining room that receives daylight through glass partitions.

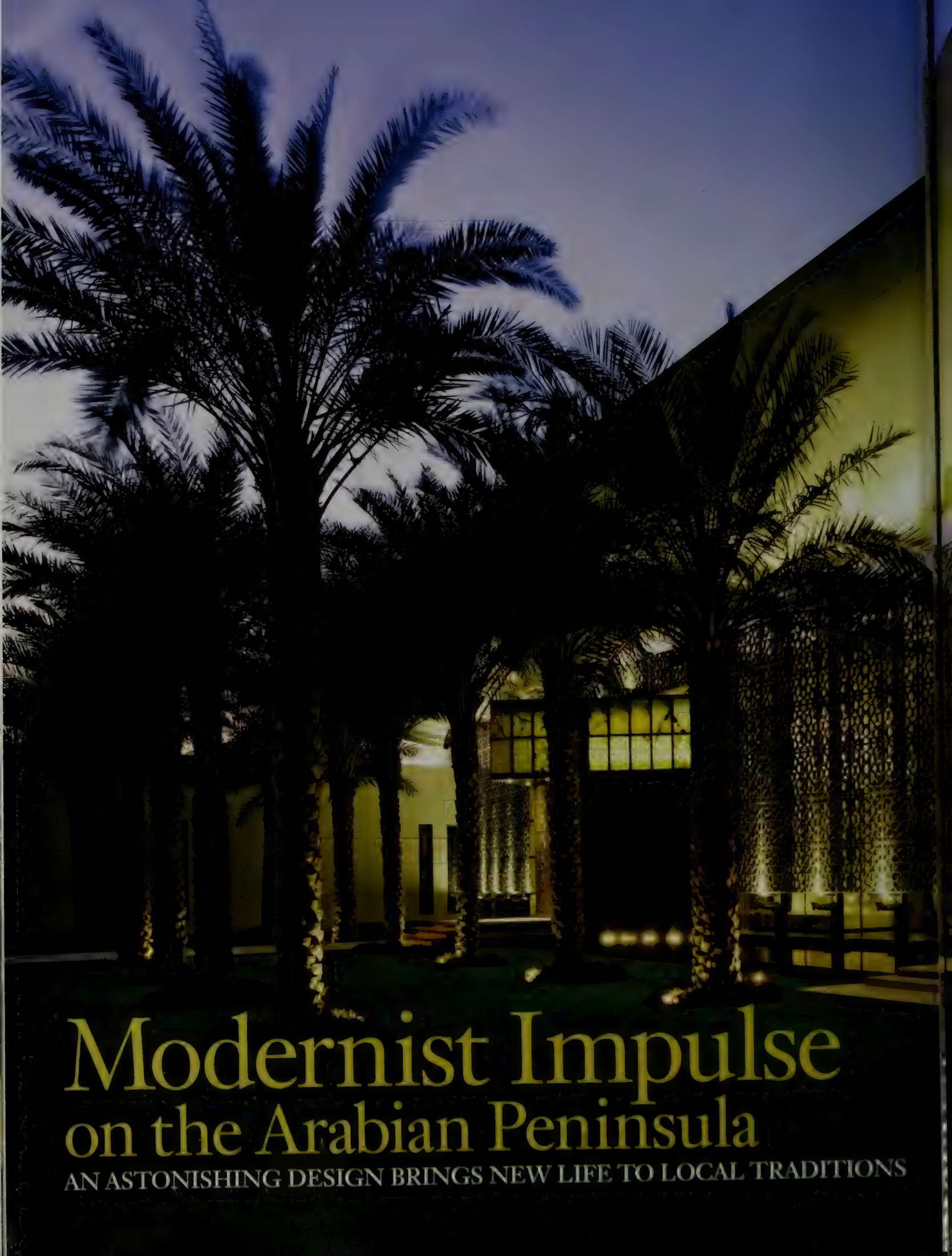
The equilibrium between bold gestures and subtle, almost subliminal, architectural detail is carried through in the décor, which illustrates Hariri's assertion that "an extroverted space can be meditative." A graphic palette and opulent materials are chastened by monastic restraint. The living room is furnished with an overscale low table and sofas, and the "object fireplace"—one of their folded planes—evokes the profile of a Greek meander. Its pavé surface of handmade golden mosaic tiles refers abstractly to the glow of firelight.

The disorder of family life in a space this pure registers like a sonic boom, but the clients are undaunted, and the husband is an even more devout Minimalist than his architects. "I would have gone further," he admits: "no light fixtures or door hinges." ("The less you do, the more it costs," his wife teases him.) But he pays them the supreme compliment of disagreeing with their impulse to hang things on his walls. "Why do I need works of art," he asks, "when I'm living in one?" □



TOP: For the floor plan, "we juxtaposed the traditional classical layout of a prewar apartment with the openness of Modernism," Hariri says. ABOVE: A Hans Wegner chair is in the library/media room, which has cabinets in a dark *wenge* that was used throughout the interiors to achieve contrast. OPPOSITE: A "Zen-like" floating bed—the firm's own design—occupies the center of the master bedroom. The photograph is by Joseph La Piana. Stark carpet.





Modernist Impulse on the Arabian Peninsula

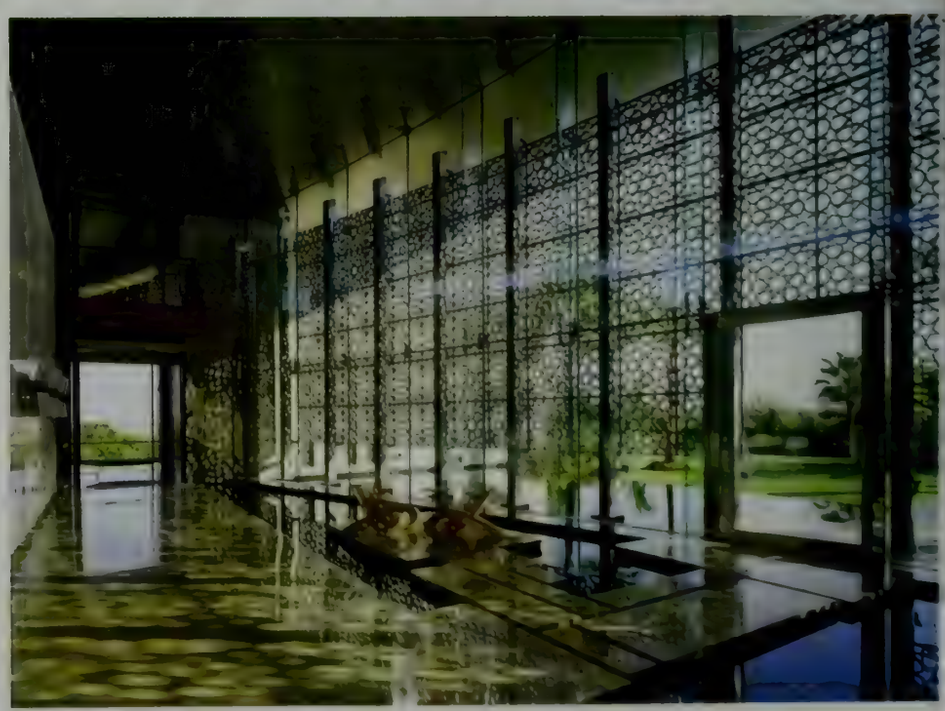
AN ASTONISHING DESIGN BRINGS NEW LIFE TO LOCAL TRADITIONS



California-based architect Steven Ehrlich designed a dramatic 35,000-square-foot house in Dubai, transforming an arid desert site into a modern oasis of gardens, fountains, terraces and courtyards. THESE PAGES: **A cast-aluminum *mashrabiyya*, or lattice sunscreen—"decorated with contemporary versions of Islamic patterns," notes Ehrlich—shades the glazed great hall.**

Architecture by Steven Ehrlich Architects
Interior Design by Hirsch Bedner Associates/Landscape Architecture by Cracknell
Text by Joseph Giovannini/Photography by Erhard Pfeiffer





ABOVE: Inspired by the crescent moon, "which symbolizes new life and new beginnings," Ehrlich created a swooping roof—supported by 14 travertine-clad columns—that cantilevers over the main structure. "Technology allowed me to reinterpret ancient regional symbols on a grand scale." RIGHT: The great hall is cooled by reflecting pools.



"Multicultural Modernism is my term for the philosophy that guides the design of the house," says Ehrlich. "It incorporates local building traditions with Arabic themes into the modern idiom." ABOVE: In the women's majlis, enormous doors slide open automatically, "fusing the indoor space with the outdoor space." Bergamo chair fabric.

By the slow clock of cultural time, Americans conquered their desert yesterday, with the air conditioner. But Arabs, using the technology of the camel, conquered the desert more than a millennium ago, and over the centuries, vast stretches of apparently inhospitable terrain became the homeland of the Arab soul.

Today, in a changed world, as denizens of deserts in the Middle East have become citizens of the world—at home on jets as much as in SUVs cruising the sands—many remain devoted to their deserts, almost as an article of faith. For many Arabs, the desert is a terrain of purity intensified by penetrating light, washes of color and the shimmer of absolute heat. The clarity in this pristine environment fully reveals the fundamentals of nature: the horizon, the moon and a vast night sky sparkling with the stars that once guided caravans. An unpromising desert floor here is full of history, tradition and lore, and traced with lines of life, like the palm of a hand. For the new nomadic cosmopolites who travel abroad, the desert represents a place and space of spiritual return.

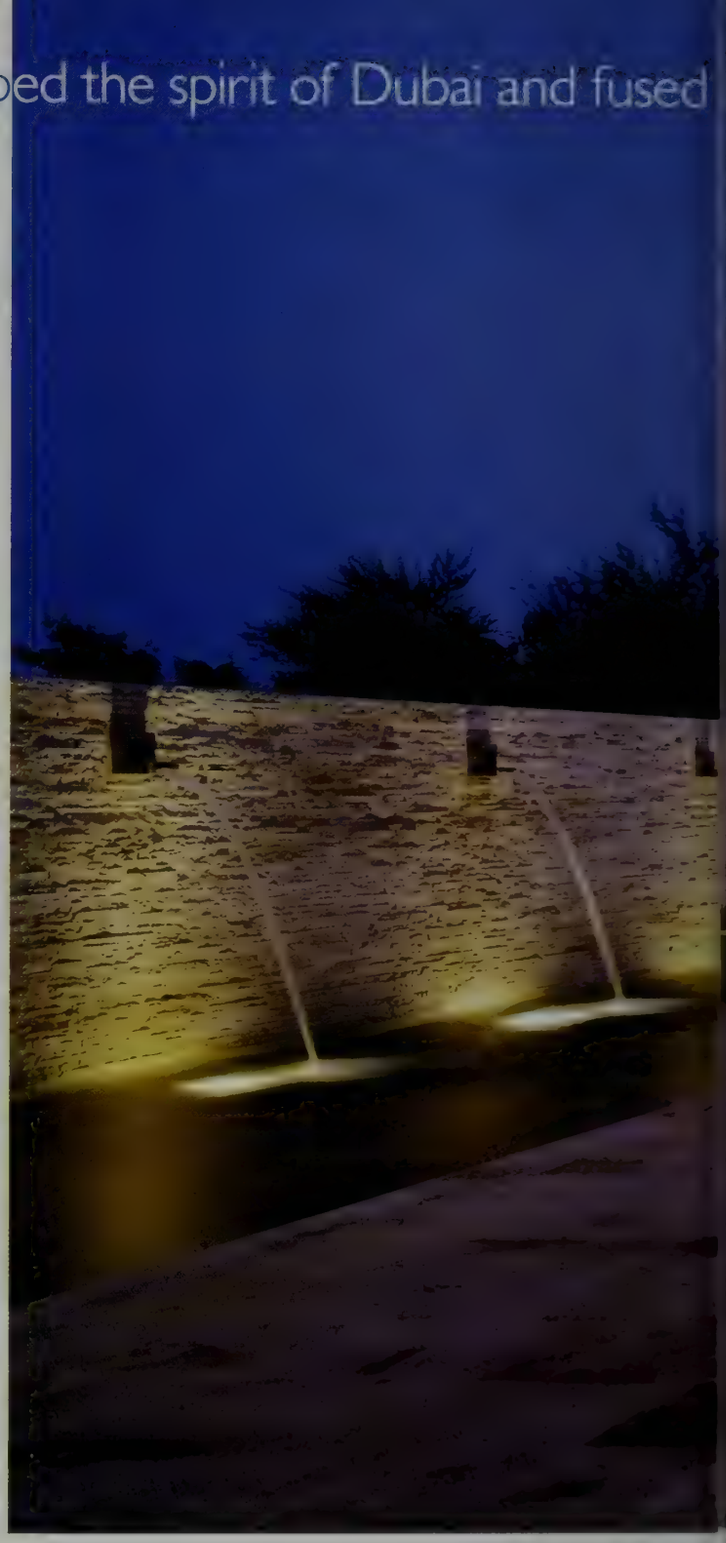
Its minimalist beauty may not be obvious to Westerners, but the way traditional Arab cultures have lived on the land with a light footprint has long interested Western architects, who have appreciated Bedouin tents and vernacular habitats, with their wind chimneys, earthen walls and courtyards. Since his early years in the Peace Corps in Morocco, Los Angeles architect Steven Ehrlich has been a student of indigenous structures, from Saharan and sub-Saharan Africa through Yemen. What he calls "architecture without architects" offers lessons in environmental wisdom. In California he has integrated these lessons in his own work, giving designs a subtext that warms and enriches his Modernism, leading it out of simplicity toward a multicultural complexity.

So when a citizen of Dubai asked the architect to design a house in a family compound in the desert, it was kismet. Ehrlich had spent a career preparing for this kind of commission.

In a gesture of traditional hospitality worthy of a Bedouin, the client invited the architect and an associate to spend a

Steven Ehrlich absorbed the spirit of Dubai and fused





Ehrlich (below), who practiced architecture in North and West Africa for six years, collaborated on the execution of the project with Jason Burnside, of Godwin Austen Johnson. ABOVE: The interior design firm Hirsch Bedner Associates chose furnishings and fabrics for the dining room, as throughout.



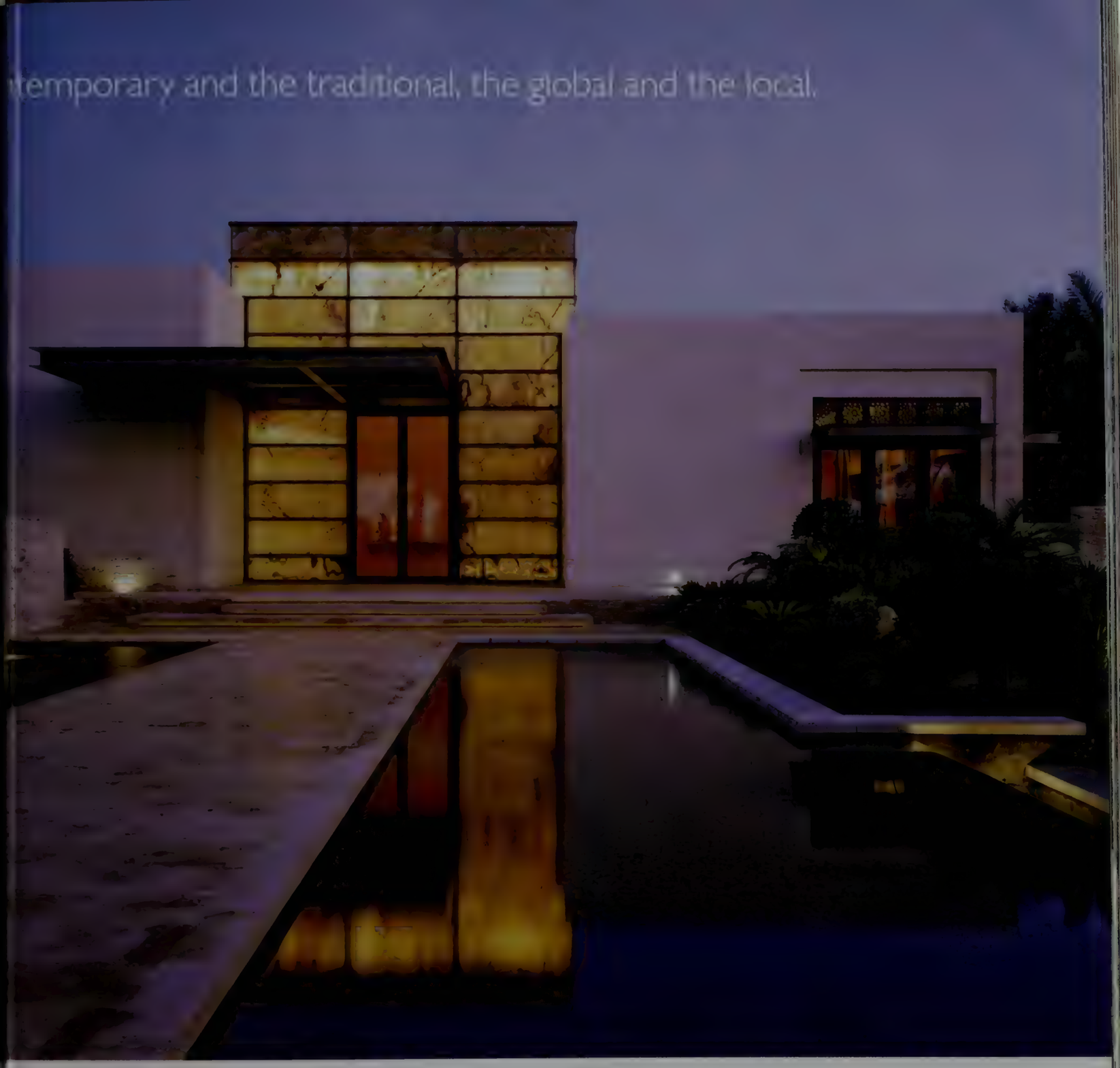
week in Dubai so that Ehrlich could understand the site, its moods and his family. "We drove the site in a four-wheel-drive Range Rover, passing camels that were just there, hanging out," he recalls. "We'd work in the morning and then meet in the evening."

In the stillness, Ehrlich gravitated to the major event of the desert night: "The big idea came from the crescent moon, whose profile I thought could form the roof, not unlike a huge shade structure or a Bedouin tent, lifted very high." As he designed the roof, he projected the profile of a crescent at either end of the house. "At the tops of minarets, the same profile symbolizes new life in the new moon," he notes. Ehrlich named the house Helal, or New Moon Residence.

Attenuating the crescent shape, he lofted the roof at its edges, floating it like a tented canopy over the structure below. Ehrlich further cultivated the imagery of the Arabian desert by planting the house within shallow basins of water and a grove of palms, conveying the feel of an oasis rather than a suburban house. Evaporation from the pools creates a microclimate around the house, cooling a structure already vented and insulated by the space under the floating roof.

The grace and power of the house lies

temporary and the traditional, the global and the local.



largely in the tapering ends of the crescent, which cantilever 30 feet beyond seven pairs of evenly spaced, stone-clad piers. The columns establish the organizing divisions within the 35,000-square-foot interiors and emerge through the roof, alluding to flues in the mud towers of traditional Arab dwellings that channel air currents.

A house with a sprawling open plan as large as a football field needs a very tall ceiling, which prompted Ehrlich to call on modern technology. Dubai, fast becoming the Singapore of the Middle East, has witnessed an explosion in structurally ambitious construction, and Ehrlich did not shy from the modern materials and techniques at hand. He translated ancient building traditions into contemporary terms. The modernism suited the client, who, says Ehrlich, "is a highly educated, global superstar, an international businessman."

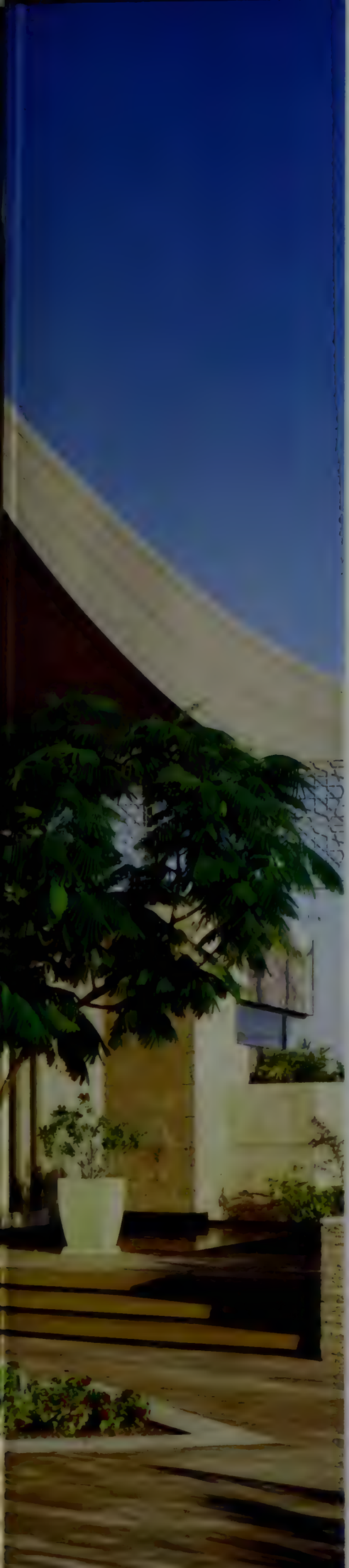
The sheltering roof protects enormous glass doors that slide back to establish continuity between inside and outside. "The design puts the residents in touch with the weather and the light," he says, "and engages the full landscape."

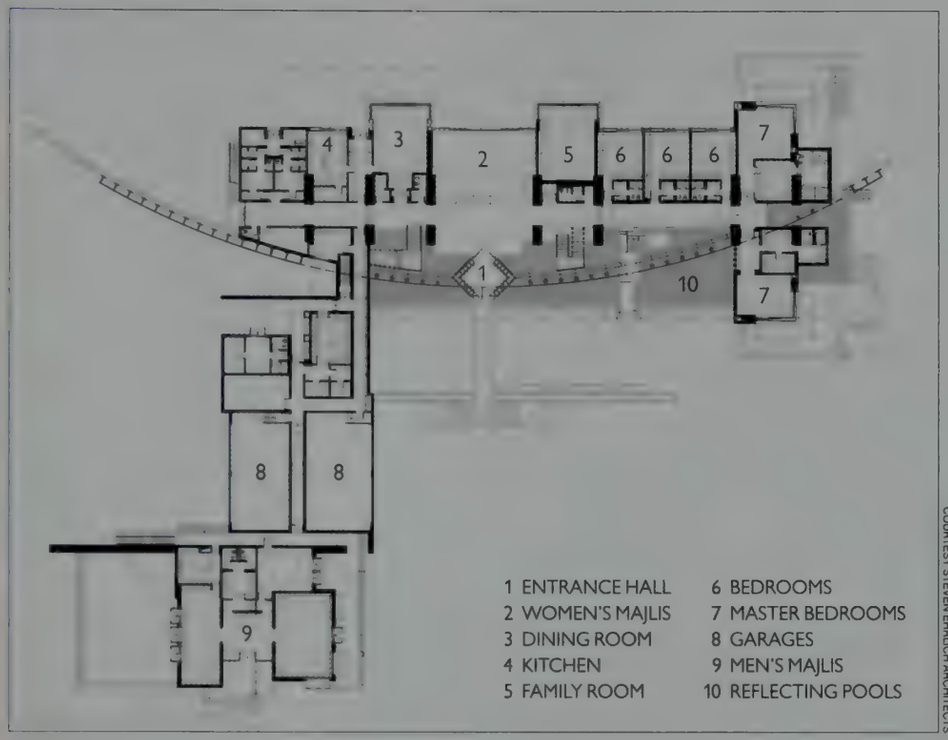
In places, the glass walls rise all the way up to the crescent roof, enclosing majestic

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"Centuries of Muslim tradition dictate that the men's majlis be separated from the women's and also have a separate entrance," remarks Ehrlich, who framed the doorway with onyx panels. He worked on the fountains and terraces with the landscape architecture firm Cracknell.


"The design puts the residents in touch with the
weather and the light," the architect says,
"and engages the full landscape."

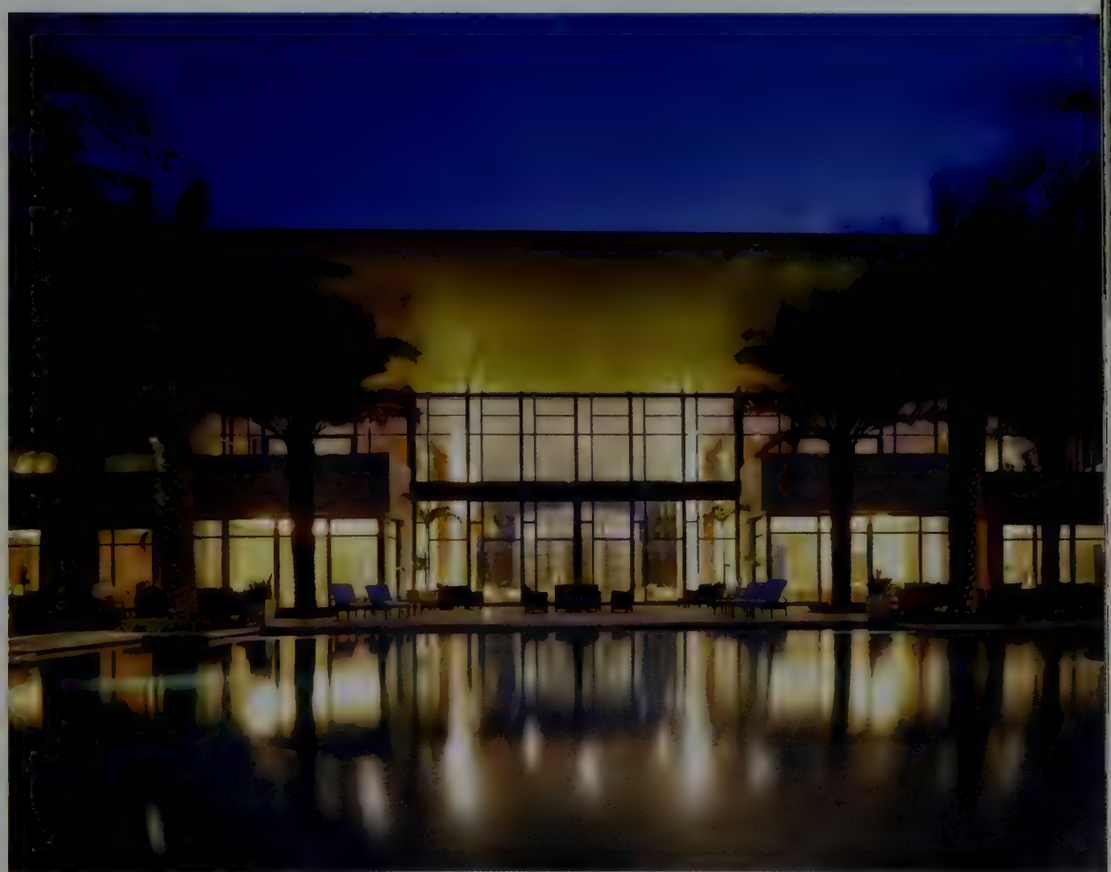




1 ENTRANCE HALL
2 WOMEN'S MAJLIS
3 DINING ROOM
4 KITCHEN
5 FAMILY ROOM
6 BEDROOMS
7 MASTER BEDROOMS
8 GARAGES
9 MEN'S MAJLIS
10 REFLECTING POOLS

COURTESY STEVEN EHRLICH ARCHITECTS

LEFT: The roof, sheathed in shimmering aluminum, shelters an open sleeping porch above one of the master bedrooms, which has glazed doors that slide completely open. ABOVE: The L-shaped floor plan shows the main house and the men's majlis, where male guests arrive.



ABOVE: A grove of date palms winds around the pool and flanks the women's majlis. Designing the house, Ehrlich observes, "reinforced my philosophy that for every work of architecture, sensitivity to people, place and culture yields a unique solution."



Cultivating a View

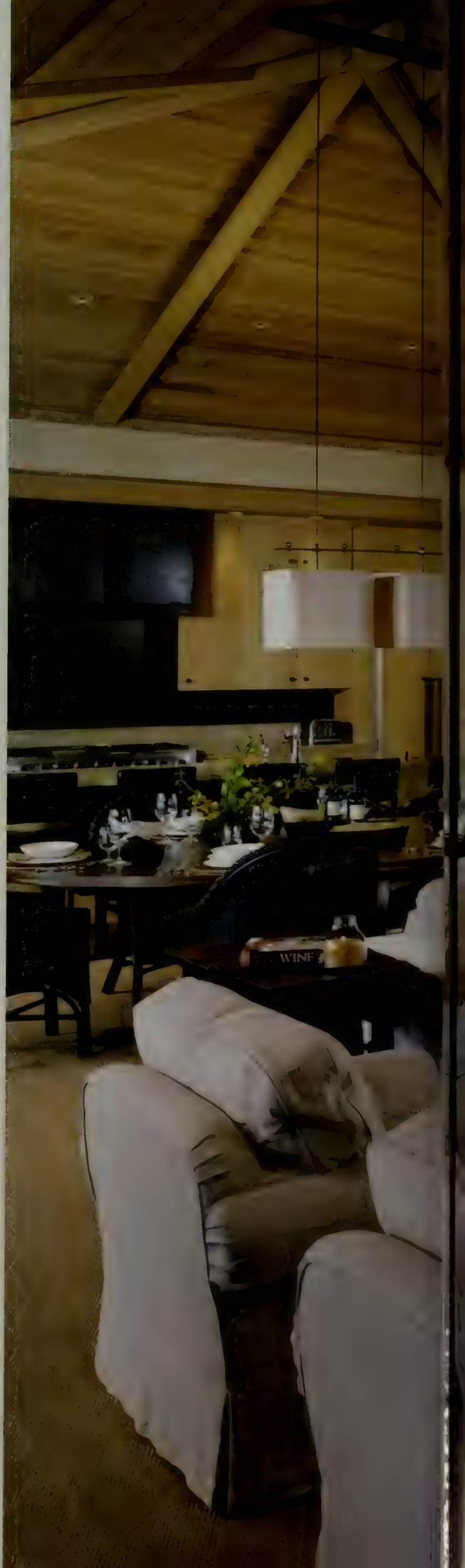
A CONTEMPORARY RESIDENCE TAKES ROOT IN THE ALEXANDER VALLEY

Architecture by Howard J. Backen, FAIA/Text by Michael Frank
Photography by Erhard Pfeiffer

"It's a subtle introduction to a subtle house," Tom Klein says of the entrance (above) to the Healdsburg, California, residence designed by Backen Gillam Architects for him, his wife, Kate, and their family. RIGHT: The living room and kitchen. Slipcover and drapery fabrics, Henry Calvin. Palecek dining chairs.

Modesty, in architecture, has nothing to do with size or ambition. A modest house can be clever, vigorous, sensitive, even—sometimes especially—powerful, since little gives a house more impact than an architect's respect for the place in which he is building.

The home that Howard Backen recently completed for Tom and Kate Klein in the Alexander Valley, in the heart of Northern California's wine country, belongs to this category of modest house. Backen's clients have a long history in the valley. Tom Klein's family has farmed its land since the early 1900s. In 1989 the family diversified







ABOVE: From the living room, a 30-foot-long sliding glass doorway opens onto the terrace. RIGHT: "The portico off the living room is really the living room extended out," says architect Howard J. Backen. A trellis of cedar beams and woven willow shades the seating areas.

into grapes by acquiring Rodney Strong Vineyards, which, under Tom Klein's direction, now has 12 growing sites spread over 952 acres and produces cabernet, merlot, pinot noir, zinfandel, chardonnay and sauvignon blanc varietals.

When the Kleins, whose primary residence is in San Francisco, decided to build a permanent retreat in the Alexander Valley, their first consideration was how such a house would engage with the land. They consulted Backen, who has a lively practice in Napa County and now lives in Napa Valley himself (see *Architectural Digest*, September 2004), because they knew that his sensibility would be simpatico with theirs. "We weren't looking for some re-created Tuscan village," says Kate Klein. "We wanted a California ranch house, but translated into this century."

Since they knew the house would often be used by their extended, and close-knit, family, the Kleins needed a place that could accommodate several couples or families at once, yet be intimate and comfortable enough for Tom Klein to stay in alone when he was at the vineyard on business. The parents of two active boys (ages 13 and 10), the Kleins wanted a wide, clear lawn that could serve as a playing field. And, critically, they wanted the house to be as open as possible to its striking landscape and views.



"We weren't looking for some re-created Tuscan village. We wan

"We faced the house east because of the views," Backen says, "but also because the west can be blisteringly hot. The west side, therefore, is the approach. It has more trees, more shade and an understated profile that draws you in."

Backen's long, low silhouette, while being a kindness to the ridge on which the house was carefully sited, allowed him to make several interesting architectural gestures. "I often try to get the long side of the living room to be able to open up, as here," he explains. "We have a 30-foot opening, with a lift-and-slide window system that allows the room to be entirely accessible to the loggia and the lawn." Backen went on to flank the living room with a pair of mas-



RIGHT: In the couple's master bedroom, a Jean Mooney oil in the built-in study area echoes the view east to the Mayacamas Mountains. Sham fabric, Larsen. Desk chair, Palecek.



The residence at dusk, from the east lawn. The house sits on a hill in the Alexander's Crown Vineyard, part of Rodney Strong Vineyards, which the Kleins purchased in 1989. "They were looking for a certain level of sophistication in the house," says Backen, who has been designing homes, restaurants and wineries in the area since 1990. "It might be a house in a vineyard, but they didn't want it to feel overly rustic."

California ranch house, but translated into this century."

ter bedrooms; each of these, like the living (or great) room, has its own pyramidal roof, with the scale pulled down in linking transitional spaces. This change in rhythm obviates any danger of the building's seeming monolithic from below; it also helps vary the scale of the interiors.

When it came to materials, Backen remained sensitive to the setting while heeding what he knew about the way the clients lived. "They did not want a barnlike atmosphere," says Backen, who used resawn wood, subtle monochromatic stains on the cedar ceilings and cabinetry, neutral-tinted plaster and a chocolate-brown cement floor, a material that runs through the living room and continues out onto the loggia. The effect is contemporary, cool and practical.

There are, in addition, several softening touches. Backen is very fond of willow matting because of the way it filters light, casts a pleasing pattern in shadow and suggests a rustic, handmade feeling. The custom-woven covering shades the loggia and provides privacy around patios. Since the living area, dining area and kitchen are all contained within one open run, Backen specified a steel range hood whose warm patina echoes the same material used for a fire surround at the other end of the room.

And then there are the interiors. "We conceive the interior decoration along with the architecture, right from the beginning," says Backen, who was assisted on the project by his in-house designer, April Powers, and principal architect, Loren Kroeger. "Kate Klein was a rare client who could take in all that information early on."

Kate Klein, for her part, says, "We wanted the house to be comfortable, obviously, and refined without being fussy. We wanted it to feel specific yet elastic enough that everyone in the extended family could feel at home there." Backen and Powers anchored the great room with a seating area that could accommodate eight adults. They used sisal rugs, clean white upholstery fabrics and dark wood or rattan furniture that is a combination of the old (a workbench used as a buffet) and the new (dining table, chairs). Paintings by local artists and maps of the area personalize the space.

The house seems to be one of those rare collaborations where the architect and the clients were in perfect sync with one another—and with the setting as well. "It's my sense and my hope," says Tom Klein, "that as the landscaping matures, the house will virtually disappear. It will be known by the people who need to know it. The Alexander Valley is a simply wonderful place, and we wanted to do our part to keep it that way." □

Primary Colors in the Capital

A RARE EXAMPLE OF THE AREA'S MIDCENTURY HERITAGE IS RESTORED AND REFRESHED

Architecture by Robert M. Gurney, FAIA/Interior Design by Thérèse Baron Gurney, ASID
Landscape Architecture by Lila Fendrick Landscape Architecture and Garden Design
Text by Therese Bissell/Photography by Anice Hoachlander



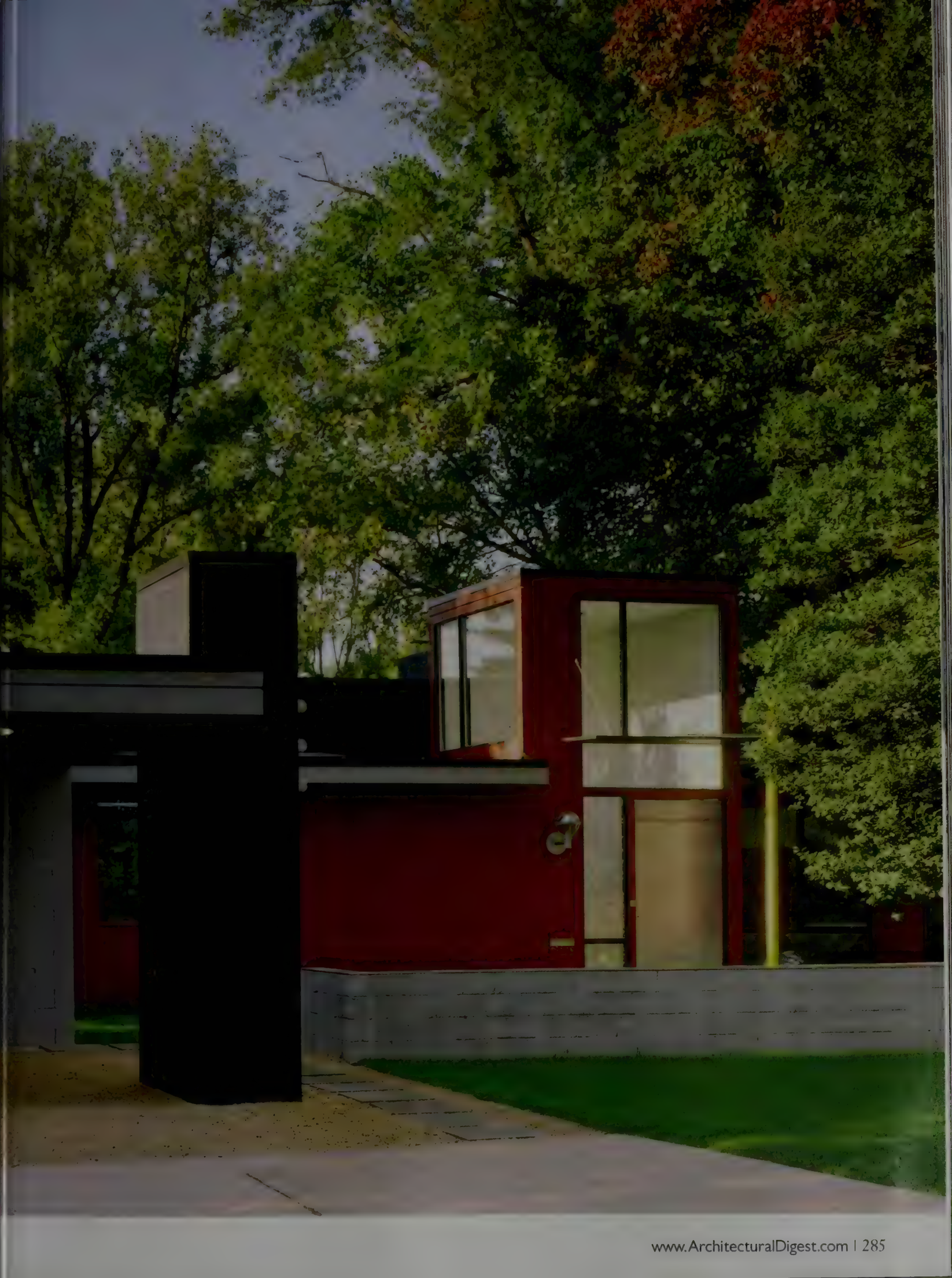
If not the trickiest thing a designer might attempt within a modest-size sequence of spaces, what Robert M. Gurney did in his transformation of a midcentury-Modern house in Washington, D.C., far exceeds Architecture 101. To take a crisply defined visual motif—a graphic composition of geometric forms—virtually from the street all through the interior and out into the landscape again without overplaying its effect is not for the uninitiated.

To do a primary colors–infused remix of a revered design idiom where white and gray were god—and do it with sureness and restraint for one of the capital's rare examples of 1950s domestic architecture—only underscores the expert hand required.

Making Modern more modern, which is to say practical and relevant, was aptly tasked to Gurney, whose Alexandria, Virginia–based practice has been the recipient of over 100 design awards for its rational, meticulously detailed residential and commercial projects. "I like the rigor and order of basic geometric shapes," the architect says, "and I like organizing them into something more complex. The house was gray. It was nothing in the landscape—it just disappeared." In preserving its strong horizontality, he introduced painted-wood and concrete-block walls



RIGHT: Concrete block and wood siding establish the "strong horizontal and vertical elements and integrate the house, carport and landscape," architect Robert M. Gurney says of the 1950s house in Washington, D.C., he redesigned for Stephen Goldstein and Antonietta Corvasce. A double-height volume replaced the previously hidden entrance. Landscape architect Lila Fendrick created a path of pavers to echo the massing of the carport and the house. ABOVE: "We didn't want the carport to be a fortress, which is why we made the cutouts," says Gurney.





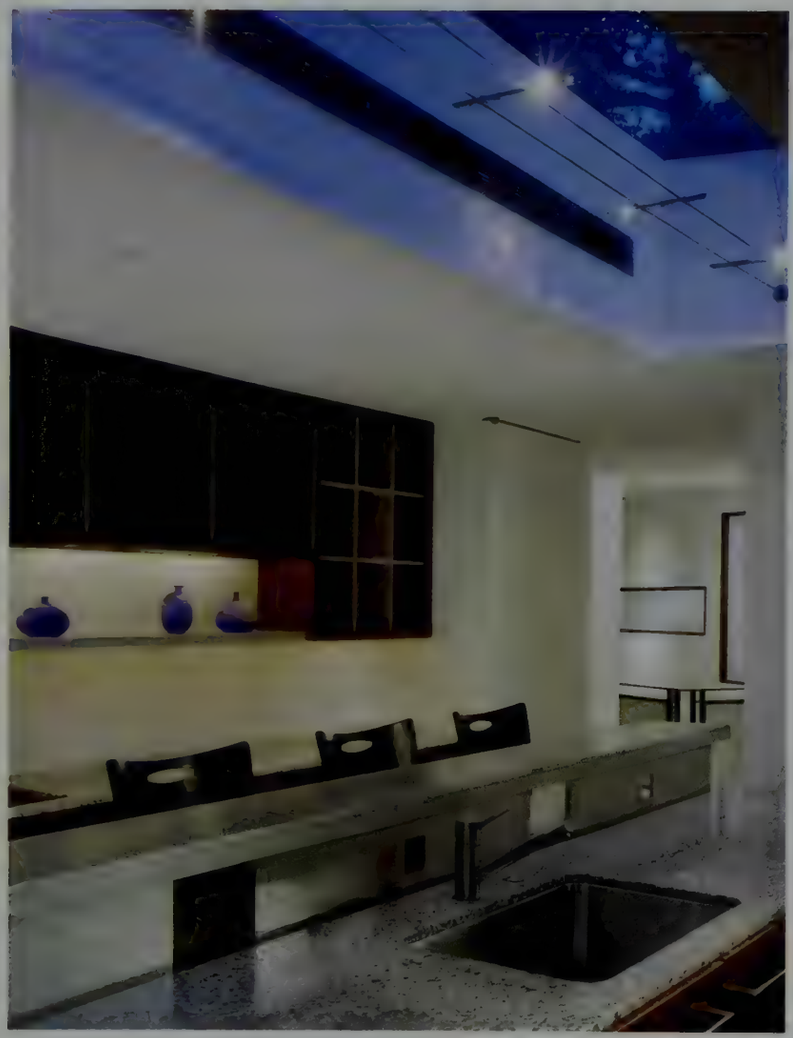
that had to combine with, but read differently from, each other—hence, the color: "It was all about reinforcing the lines and keeping things tight."

The original structure, by noted regional architect Clothiel Woodard Smith, intact except for a kitchen that had altered in the early 1980s and a few minor changes. New owners Antonietta Corvasce, a bereavement counselor, and Stephen Goldstein, a vice chairman of a national commercial real estate firm, initially hired Gurney to redesign the kitchen and add a pool; that brief expanded when architect and clients entered a dialogue of "what ifs," as in, "What if we did this…or maybe this?" "They saw the potential," says Gurney, who would take the entire interior down to the studs and—within the existing, angled footprint—enlarge (from one level to two) and update the building with a reconsidered floor plan and contemporary finishes.

"The house had been on a national



Designer Thérèse Baron Gurney was inspired by the architecture "but didn't try to mimic it," she says. LEFT: A *wenge*-paneled wall acts as a visual focus in the living and dining areas. "The materials palette emerged from my desire to use *wenge*," Gurney explains. Hanging at right is a 2003 C-print by Izima Kaoru.

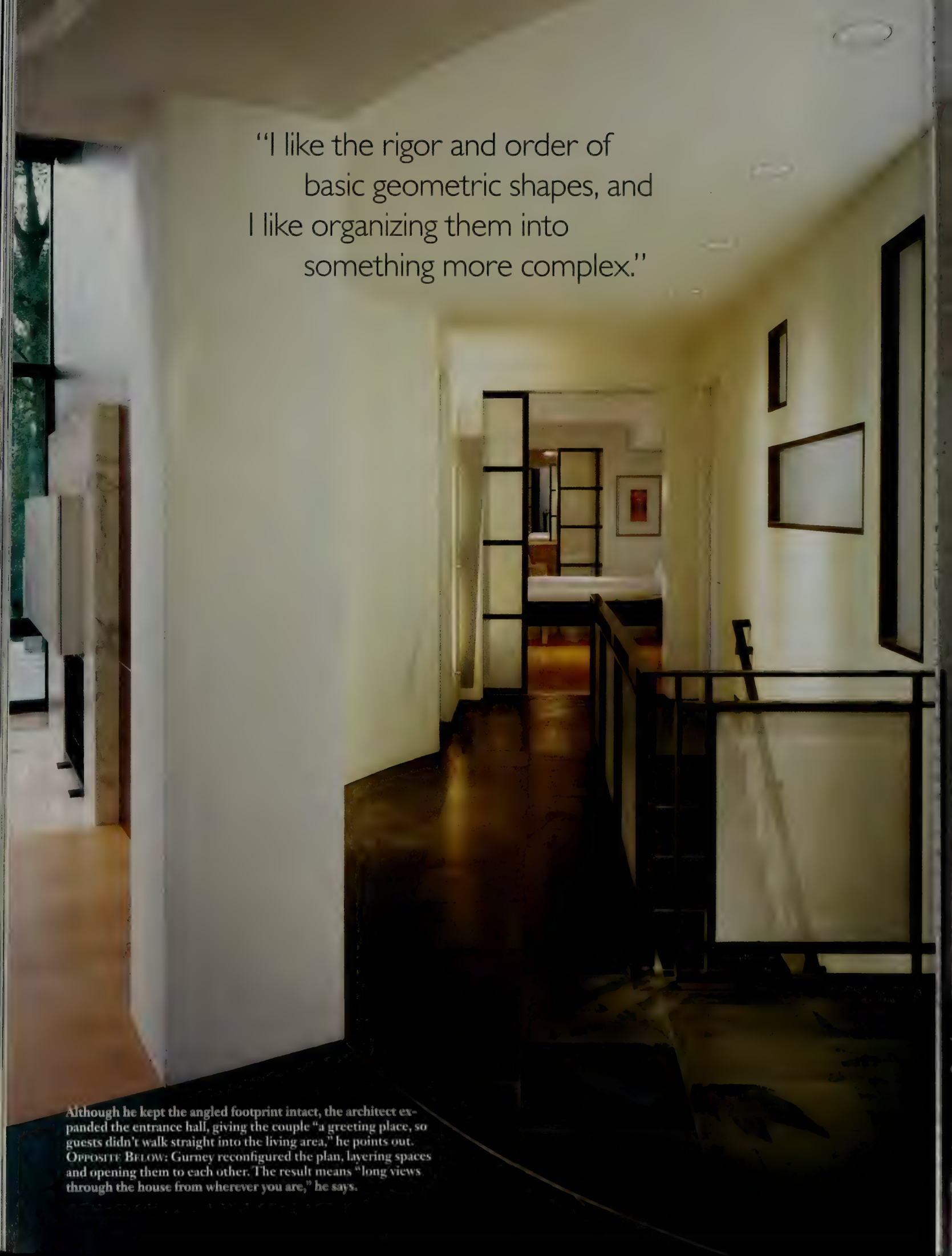


ABOVE: Along the kitchen's backsplash, "a hierarchy of large and small squares plays off of the geometric shapes used throughout the project," Gurney reports. Furthering the idea, he added a horizontal "rectilinear" shelf and a grid of aluminum ones.

magazine cover in 1951 but by now had a certain dysfunction about it," Goldstein recalls. "It didn't take long for our thinking to transition to doing whatever would regain that wow factor."

Assessing the property, Gurney noticed first (having walked into a laundry room assuming it was the front door) the ill-defined approach. He rebuilt the carport as a detached, slotted pavilion, fashioning a circulatory route that plays off the new openness and culminates in a prominent, double-height entrance volume. (The path also connects, via a stair, with the pool terrace below for outdoor entertaining.) While the carport's intersecting horizontal and vertical planes—articulated through color and material—prefigure both the layering and persistent geometries of the interior of the house, the glazed entrance volume signals its transparency.

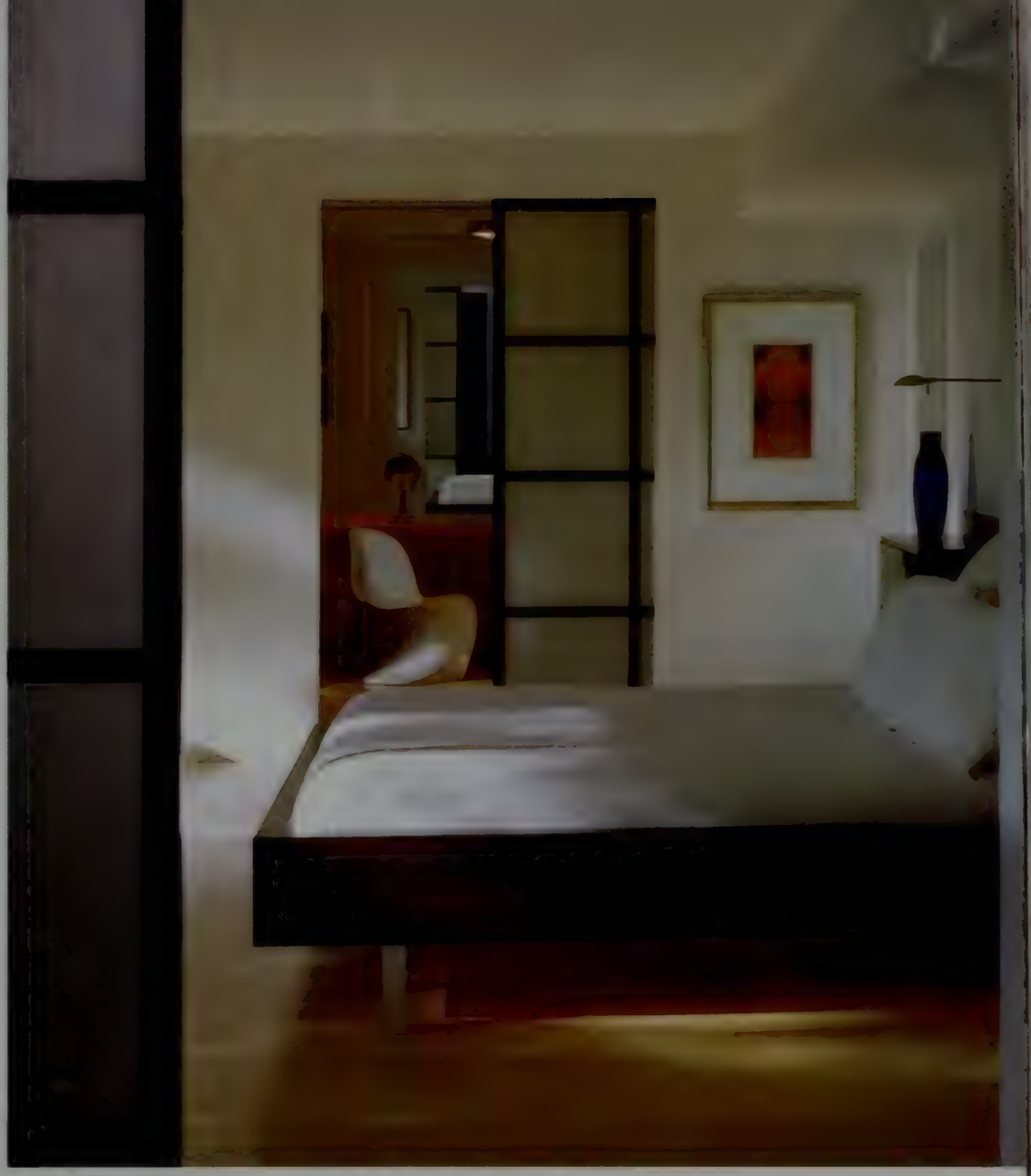
Goldstein and Corvasce wanted a vegetable and cutting garden abutting the street because of that side's southern orientation;



"I like the rigor and order of basic geometric shapes, and I like organizing them into something more complex."

Although he kept the angled footprint intact, the architect expanded the entrance hall, giving the couple "a greeting place, so guests didn't walk straight into the living area," he points out. OPPOSITE BELOW: Gurney reconfigured the plan, layering spaces and opening them to each other. The result means "long views through the house from wherever you are," he says.

RIGHT: A curvilinear Panton chair in the dressing room, which can be separated from the master bedroom via an aluminum-and-steel pocket door, serves as a counterpoint to the rooms' horizontal lines, while the maple floor provides a note of warmth. Gurney designed the *wenge* bed; the untitled gouache is by Jim Angell.

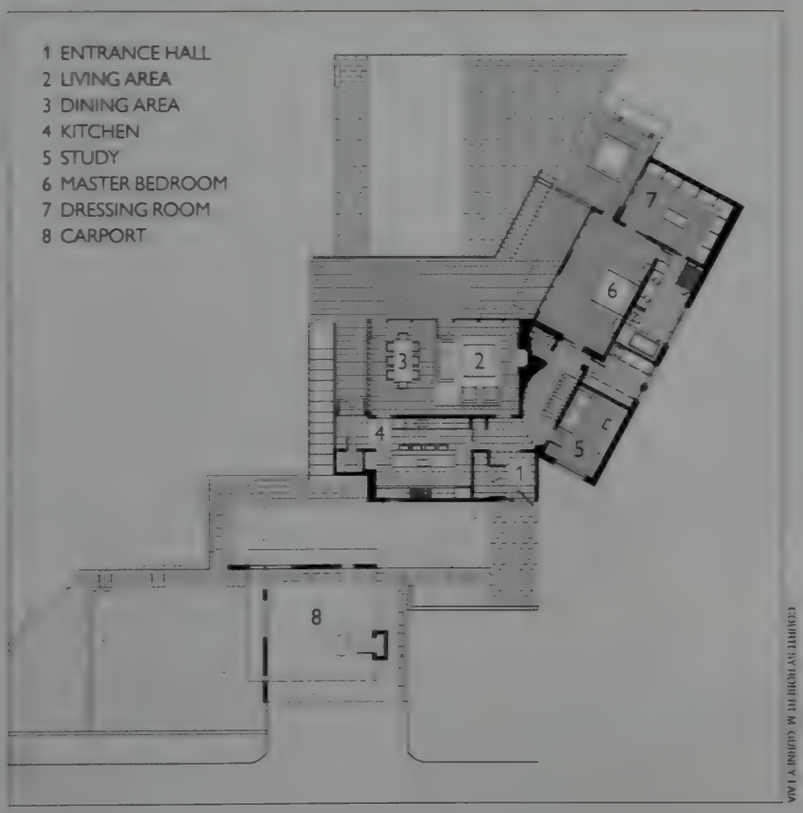


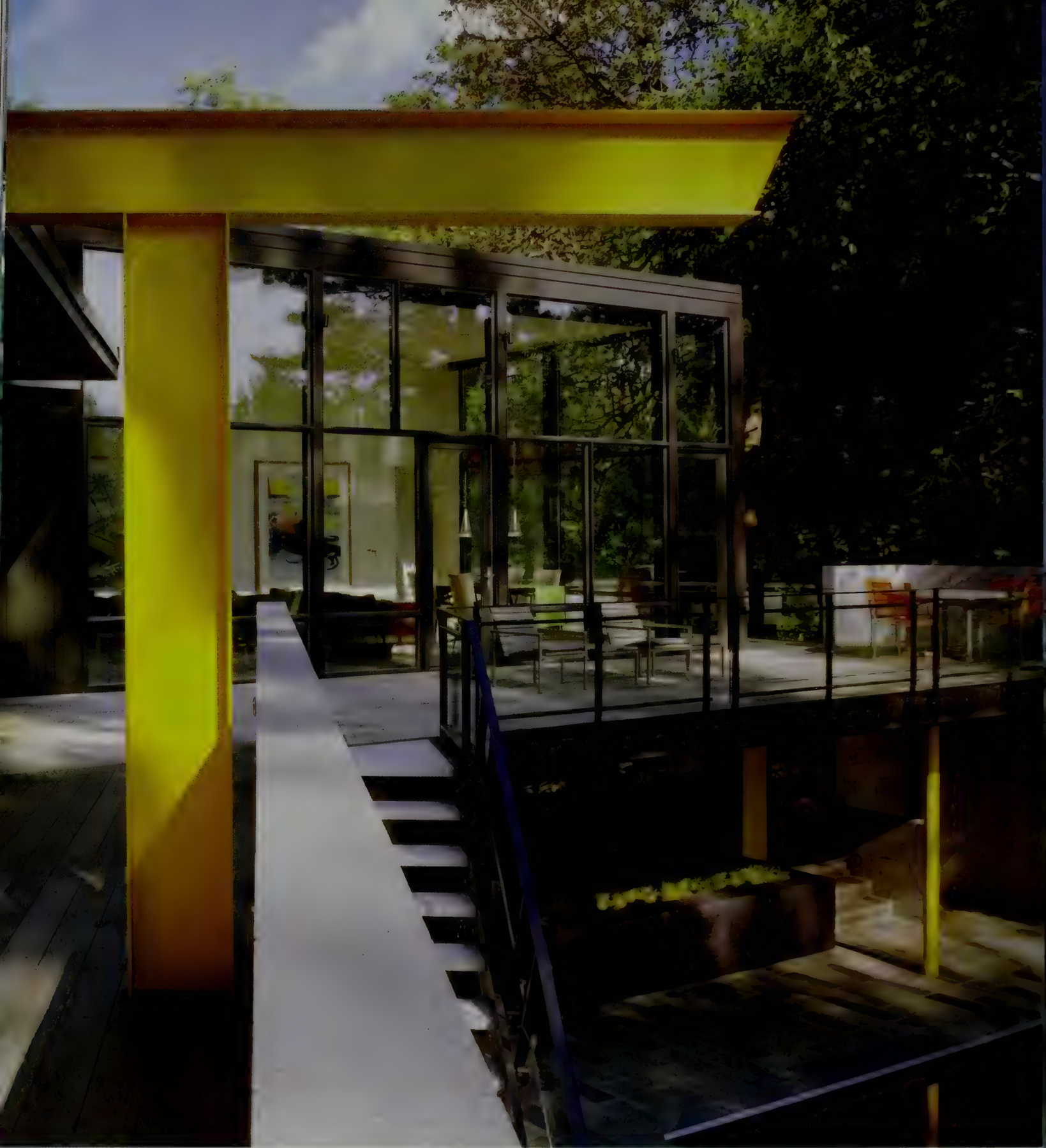
Gurney wanted, also in front, a lawn that would seemingly "drop off a vanishing edge" into the sloped, wooded site, much like his infinity pool. Landscape architect Lila Fendrick, who lined the garden with a holly hedge for privacy, designed the lawn to "slide" beyond the carport as an additional horizontal plane: "my gesture," she says, "toward the restoration of a modernist sensibility." Fendrick, further, continued Gurney's ground-faced (polished) concrete block into the site, establishing low block walls as organizing elements in response to the overall scale. "It all had to work holistically," Gurney explains. "Incorporating the garden walls and the paths was as important to the project as the architecture itself."

Inside the eight-room, 2,800-square-foot building, the stylistic beat maintains its steady rhythm. Patterns of squares and rectangles become, variously, part of the background (the steel-and-aluminum railing and the sandblasted-glass interior windows of the stair hall) and a commanding presence (the paneled fireplace wall). The wall, a rectilinear study of interlocking parts in untreated *wenge*, aluminum and marble, anchors and defines the living/dining room; it was conceived by Gurney to be "energizing, not timid"—and, more prosaically, to conceal the television: "the last thing you want to look at when it's not on."

"You can take a step in any direction," Goldstein observes, "and experience the design. I deal with modernist concepts in my business, but there's an incredible warmth in the way the light and shadows hit these hard edges." Integral to the total effect was interior designer Thérèse Baron Gurney, Gurney's wife and frequent collaborator. She consulted on the interior materials (a reductive palette with *wenge* as "the starting point") and oversaw the furnishings, which included weaving the clients' own pieces (among them, the Mies van der Rohe black leather seating group) with those of her and Gurney's design.

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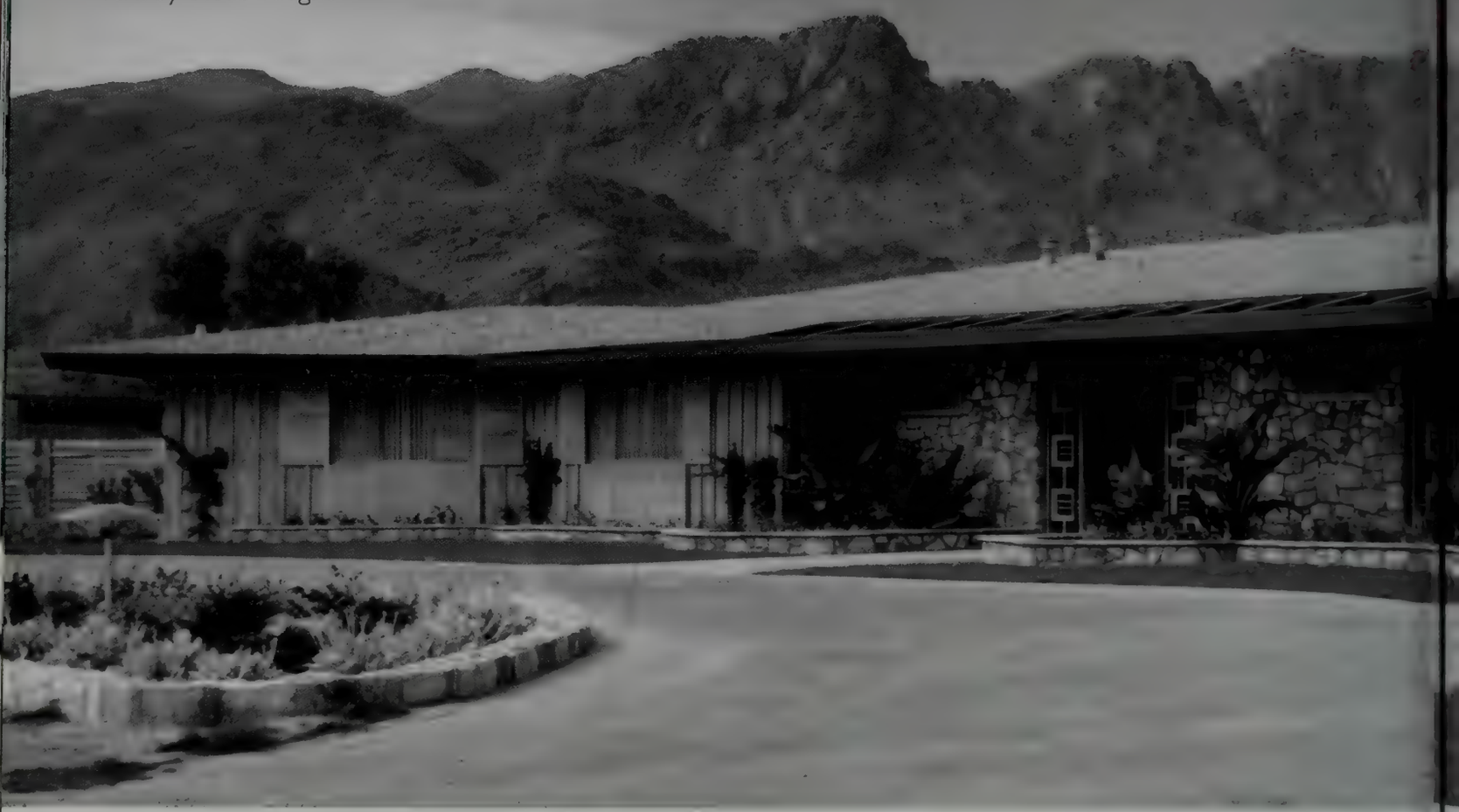
ABOVE: "Painted structural steel beams are consistent with the primary colors in the rest of the project," says Gurney. The color also brings an element of surprise to the rear façade. "I always like to do something that's a little quirky and unexpected," he admits. Dining chairs and table, Henry Hall Designs. OPPOSITE: Around the pool terrace, Fendrick chose native plants and trees that reflect the plantings in the neighboring park. Henry Hall Designs chaise longues.



Breaking New Ground

REMEMBERING THE REMARKABLE ACCOMPLISHMENTS OF AN ARCHITECTURAL PIONEER

Architecture by Paul R. Williams
Text by Steve Vaught



Architect Paul R. Williams, whose career spanned six decades, made a dramatic mark on the residential and public architecture of Southern California. ABOVE: He designed Lucille Ball and Desi Arnaz's Palm Springs house in 1954, at the height of their television show's popularity.

OPPOSITE LEFT: Williams, in 1962, near the Theme Building, part of a 1960s commission at Los Angeles International Airport done in collaboration with the firms Pereira & Luckman and Welton Becket and Associates. OPPOSITE RIGHT: The rear façade of the 1957 Robert Gildred house in Beverly Hills.

Years after he was established as one of America's foremost architects, Paul Revere Williams could still vividly recall the day he told his high school guidance counselor of his intention to become an architect. "He stared at me," remembered Williams, "with as much astonishment as he would have had I proposed a rocket flight to Mars." The problem, in the counselor's mind, was simply that the handsome young man standing before him was African American, and the concept that someone of color could succeed in so traditionally patrician a field as architecture was inconceivable. Over the next six decades Paul R. Williams made the inconceivable a reality, becoming not just a success but a genuine legend, with an enviable record of achievement both personally and professionally that would have been remarkable for anyone—let alone someone who faced the obstacles he was forced to surmount on nearly a daily basis.

From the time he first opened his own firm in 1922 to the day he retired 51 years later, Williams was responsible for the design of more than 3,000 structures, including some of Southern California's most recognizable landmarks. From his drawing board flowed the designs for elegant mansions, modest tract houses, apartments, hospitals, schools, hotels, churches, private clubs, public housing projects, department stores, funeral homes and even car dealerships. Although renowned for his masterful interpretations of the Georgian and Colonial American styles, as evidenced by much of his finest work in the 1930s and '40s, Williams proved extraordinarily facile at working in a diverse range of











In the years following World War II, Williams took on more commercial projects. Among them were the extensive renovations to Perino's (above), a Los Angeles restaurant, in 1949 and 1963, and the complete redesign—in association with A. Quincy Jones—of the Palm Springs Tennis Club (left) in 1947.

modes, moving gracefully between period revivals and into the sleek Modernist medium of the postwar decades.

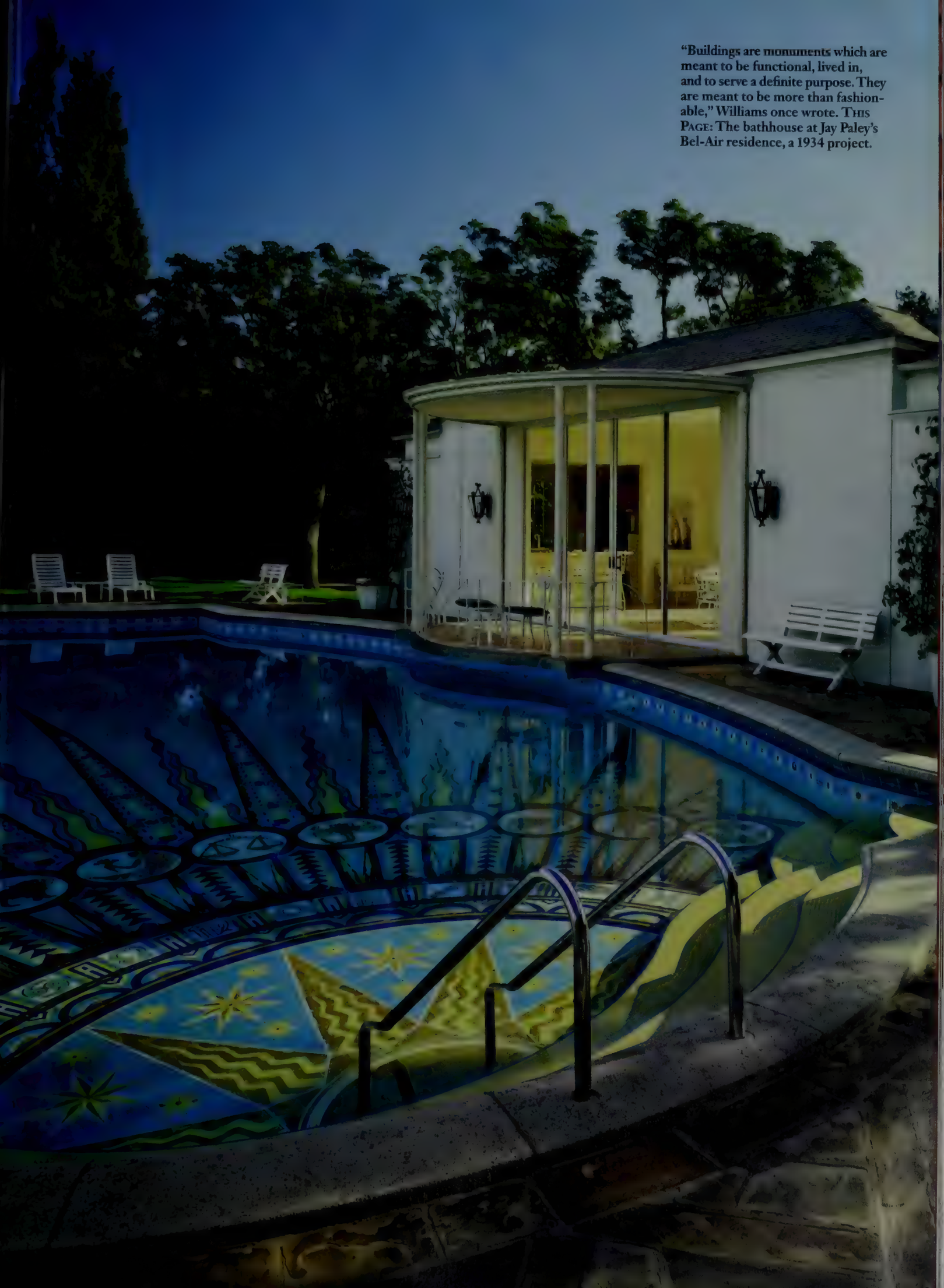
Williams was able to achieve so much in his lifetime through a potent combination of intelligence, talent, courage and the determination to turn adversity to his advantage. Never allowing himself to be defeated or embittered by the roadblocks he encountered because of his race, Williams came to see them as "inspiring challenges" that helped to make him a better architect by forcing him to look at problems not as setbacks but as opportunities to reach a higher goal. Early on, he began to develop techniques that gave him an edge over his more established competition. One of the most remarkable was his ability to draw upside down, literally sketching out prospective clients' dream houses before their very eyes while seated across from them. Another was speed: Williams produced impressive renderings amazingly quickly, even though he would sometimes sacrifice both food and sleep to complete them. It was in this manner that he was able to land what was to become one of his most celebrated commissions—the 1931 Beverly Hills estate of automobile magnate E. L. Cord.

Ultimately, however, it was the architect's innate understanding of his clients' wants and needs that earned him the reputation that continues to this very day. No matter what the project, be it a humble bungalow for a returning World War II veteran or a new wing for the Beverly Hills Hotel, Williams never lost sight of the fact that his designs were meant to benefit the people who inhabited them. Even the grandest mansions he designed for the elite of Hollywood in the 1930s and '40s have a sense of warmth and comfort rarely found in buildings of such scale.

In embarking upon what must be classified as one of the most groundbreaking odysseys in American architecture, Paul R. Williams knew that being merely good would never do. He simply had to be better. In the end, he was simply the best. □



A 1931 design, E. L. Cord's Beverly Hills estate, made his reputation as one of Los Angeles's top residential architects. RIGHT: The poolhouse.



"Buildings are monuments which are meant to be functional, lived in, and to serve a definite purpose. They are meant to be more than fashionable," Williams once wrote. THIS PAGE: The bathhouse at Jay Paley's Bel-Air residence, a 1934 project.

Robyn Morgenstern Rosenblatt | Colorado

Into the West

A FORWARD-THINKING HOUSE IN THE ROCKIES IS GROUNDED IN THE PAST

Architectural and Interior Design by Robyn Morgenstern Rosenblatt
Text by Patricia Leigh Brown/Photography by Peter Aaron/Esto







"It's primitive Modern," architectural designer Robyn Morgenstern Rosenblatt says of a house she designed, with West Elevation Architects, in Steamboat Springs, Colorado. ABOVE AND PRECEDING PAGES: The copper-clad "Wedge," one of four wings, houses a bunk room. "The windows have a mysteriously random pattern," she notes.

OPPOSITE TOP: A custom cabinet forms a wall for a seating area in the living room. A porcelain antler chandelier hangs above the ottoman and leather chairs. OPPOSITE ABOVE: The walnut-paneled east hall leads to the master wing. A vintage train set rests on the cabinet's shelves.

The Shepherdess of the Elk River Valley," the turn-of-the-last-century Colorado homesteader Margaret Duncan Brown, wrote of nature's alchemy in and around Steamboat Springs. On a certain stretch of meadow in autumn, she observed, the season unfolds graciously, a gradual tinge of yellow along the creek soon giving way to "the fragrance of dying leaves, a faint change in the summer green of the meadow to a straw color—and then later, to old gold."

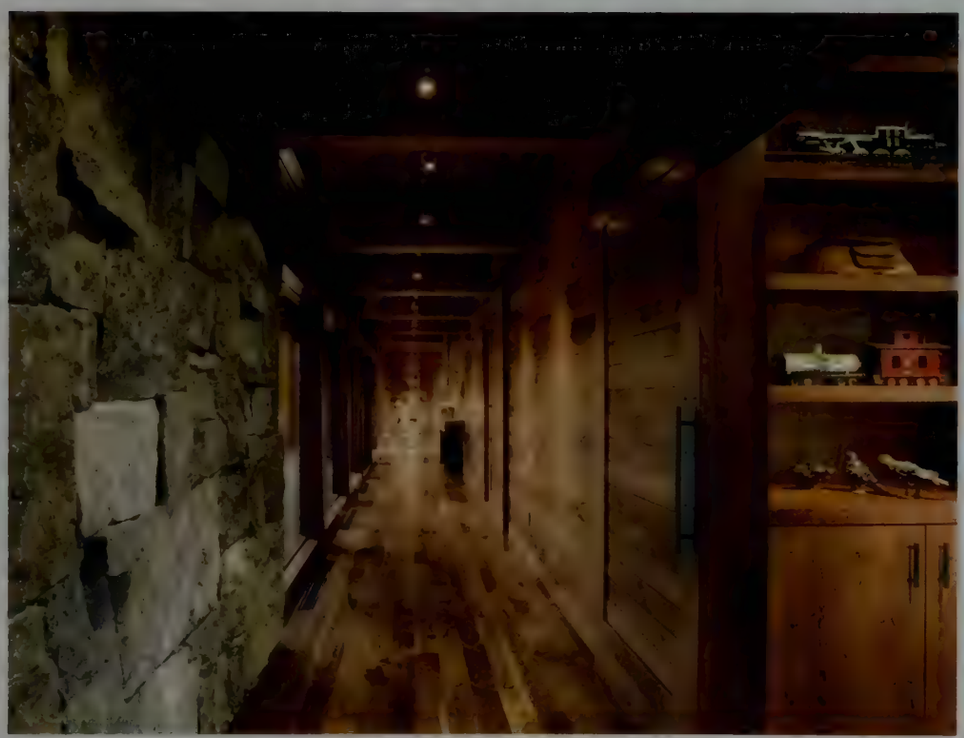
These mountainous reaches, where alpine wildflowers bloom and cowboys stampede down slopes in the now famous Cowboy Downhill, are the setting for a stalwartly Modern residence by the architectural designer Robyn Morgenstern Rosenblatt and Western Elevation Architects. It is known as 3x Lucky Ranch—the name an ode to the area's ranching heritage as well as a wry nod to two past plans.

The residence, which presides over a rugged 80-acre plateau, was designed with a perennial conflict at its heart. Its nickname refers to two previous attempts by the clients (who happen to be Morgenstern Rosenblatt's parents) to strike a comfortable balance between neighborly human contact and living in the wild.

Several years ago they bought what







they thought was a perfect spot, only to realize it felt too remote. Their next try, a parcel adjoining a golf course, felt too hemmed in. But the third site was a charm, situated above a golf course but accessible only through a cattle gate and up a long, winding drive. It was ideal for a couple who, like many, "have an uneasy love of the wilderness—a fascination with the vast ruggedness of the natural surroundings yet a desire to be close to neighbors," Morgenstern Rosenblatt explains.

Built mostly on one level, the residence was conceived as four connected volumes arranged around a protected courtyard. A confirmed Modernist, the architectural designer worked with Frank Gehry in Los Angeles before founding her own firm in the Chicago area ("Our one rule was no undulating titanium-roofed fishing cabins," jokes her father).

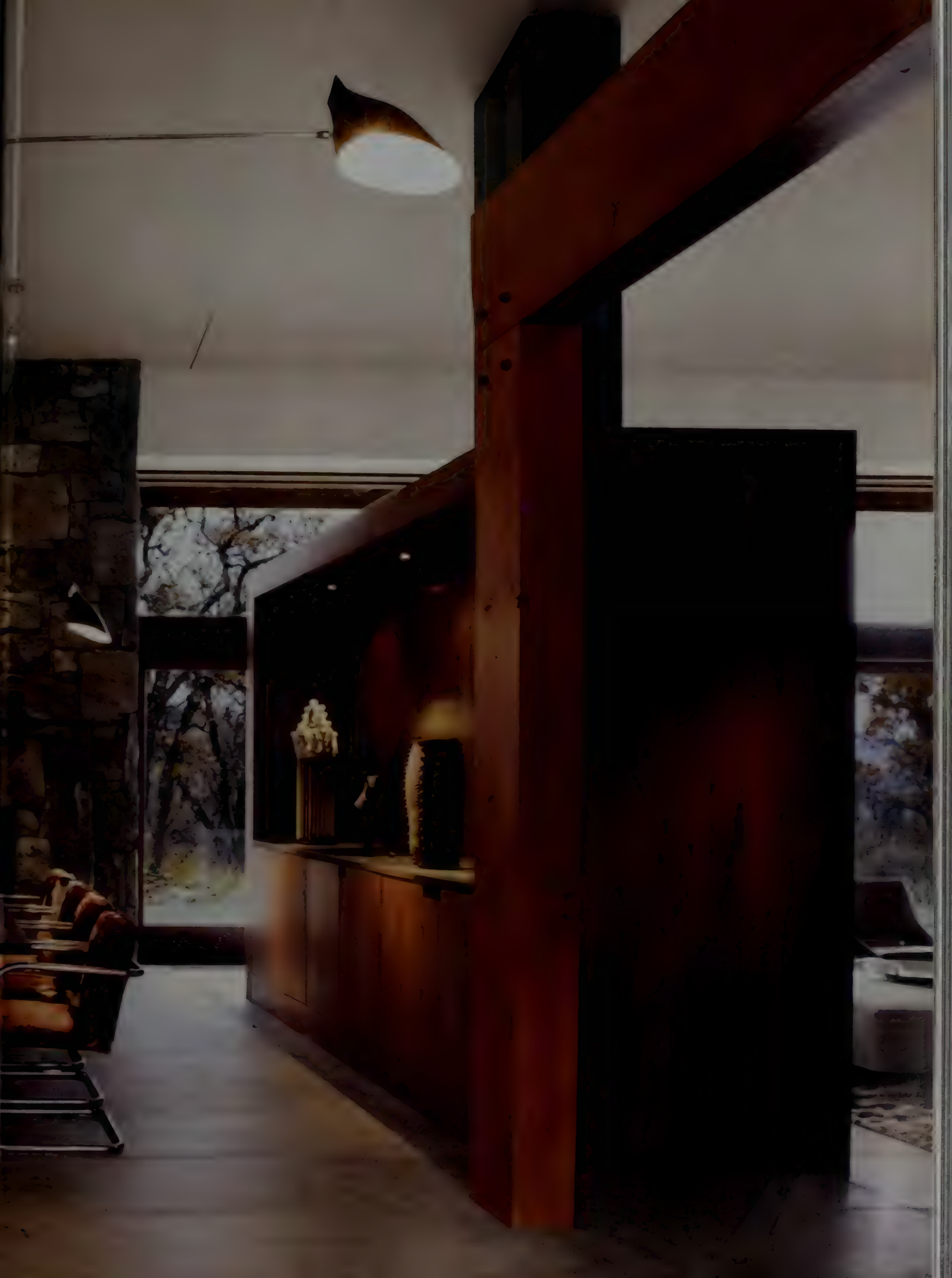
In thinking about the design, a gathering place for the extended family with panoramic views, the couple and their daughter drew on 25 years' worth of experience vacationing in and around Steamboat Springs. "After all that time," Morgenstern Rosenblatt observes, "we had the local agricultural vernacular in our heads."

Down the area's dirt roads and rugged divides lies a working landscape with a wealth of historic architecture—sheep and cattle ranches like the one Margaret Duncan Brown occupied for 47 years; plank-floored barns with horses' names etched in the beams. In recent years, though, a less sympathetic vernacular has emerged, in which pinnacled western castles—imitation Ahwahnees and Old Faithful Lodges—lord over once pristine ridges.

Designing a sensitive residence that would appear as separate volumes, rather than one massive façade, was important to the family. "I wanted refined elegance," says Morgenstern Rosenblatt, who chose chameleonesque copper, wood and stacked stone as her primary materials. "For me



Two cabinets designed by Morgenstern Rosenblatt frame the dining area. *Populus Tremuloides*, a photograph by Robert Buelteman, is above the stone fireplace. On the credenza, from left to right, are a West African beaded crown, a Neil Goodman bronze and a Charissa Brock basket.

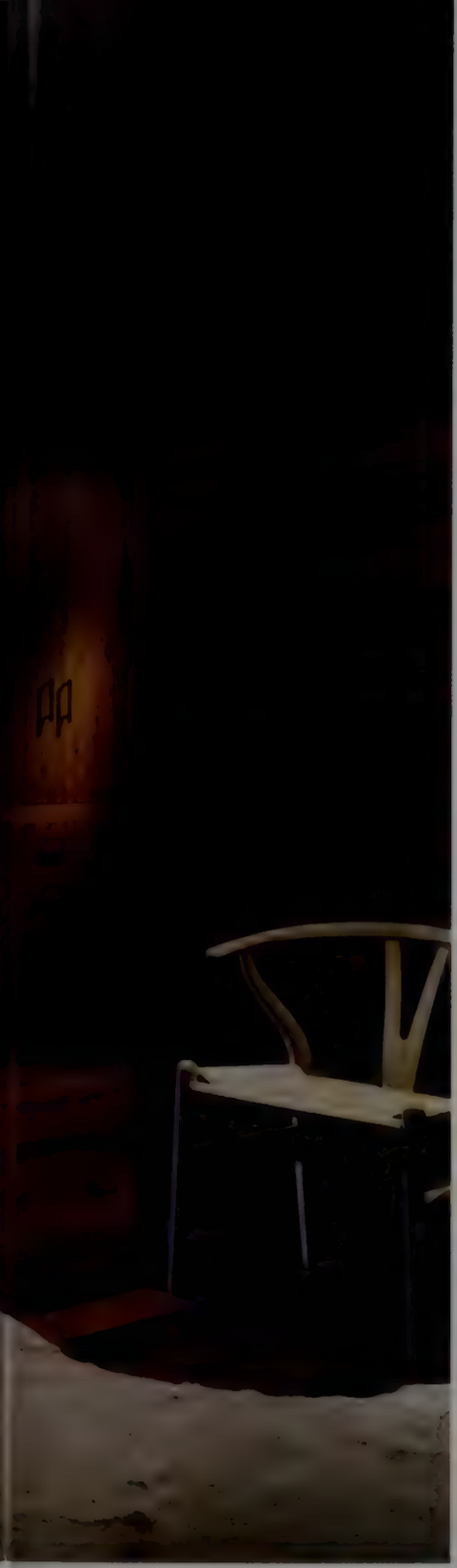


The result is what Morgenstern Rosenblatt calls Rocky Mountain Modern.

ABOVE: "It's a peaceful retreat," the architectural designer says of a guest suite. She designed the bed. Noguchi lamps top the built-in night tables. A Hans Wegner Wishbone chair is at right. "The rug adds to the primitive but refined feeling," she says. OPPOSITE ABOVE: A guest bath.

RIGHT: Large sliding glass doors on the south elevation open onto the terrace. "The stone fireplace is used for outdoor entertaining," Morgenstern Rosenblatt points out. Richard Schultz chairs and a table are grouped near the hot tub.







architecture is about striking a balance between the serene and the unexpected."

The result is what she calls Rocky Mountain Modern. Unlike many ski towns, Steamboat Springs still feels authentically western, so it was fitting that Morgenstern Rosenblatt began with a western metaphor. The configuration of the residence draws upon the image of "circling the wagons"—a protective exterior embracing a cloistered interior space.

The most prominent of the compound's four volumes is the "Wedge," a copper-clad cube housing a bunk room sleeping six. Each bunk bed has its own window, which creates an irregular window pattern on the exterior. The bunk tower is meant to be a central lookout, "almost the equivalent of a hayloft," Morgenstern Rosenblatt explains.

"The house feels indigenous," adds her father, a businessman who admits to being a frustrated architect. "The copper has patinated quickly into a deep purple, almost a charcoal. Though the house is fairly sizable, it really seems to come up out of the ground."

The "Shed" houses the main public rooms. The living room is spatially framed by a series of walnut columns and beams that extend outside to form covered porches on the façade. Walnut conjured up memories of a favorite family fishing lodge in the north woods of Wisconsin. "It's a contrast to the intense sun and light," the architectural designer notes. "Like the western fence post, it's a sculptural element abstracted and repeated as an organizing structure."

The dining room (which doubles as a library), living room and kitchen are divided by freestanding walnut cabinetry so that each space is left fairly open. "We wanted everyone in sight and in earshot of one

continued on page 323



Let There Be More LIGHT

AN 1840S BROOKLYN HEIGHTS BROWNSTONE IS UNBLOCKED AND REINVIGORATED

Architecture and Interior and Landscape Design by 1100: Architect
Text by Steven M. L. Aronson
Photography by Peter Aaron/Esto

Juergen Riehm, of 1100: Architect, both restored and modernized an 1840s Gothic Revival brownstone on a treelined street in New York's Brooklyn Heights. LEFT: The front of the 7,200-square-foot, five-story house. OPPOSITE: Riehm turned the projecting wing at the rear of the house into a sleek Modernist's aluminum-and-glass box. Its first-floor doors slide open to a new patio. Henry Hall Designs patio table and chairs. Thermador faucet and double oven.

Its façade to the side for the moment, the house is well-favored on all fronts. Take its location—one of the statelier streets in Brooklyn Heights, itself New York's first designated Historic District. Nearby is the famous Promenade with its views of the harbor, the Brooklyn Bridge in its height and glory, and the Lower Manhattan skyline of legend. The neighborhood, what's more, is larded with literary associations—Thomas Wolfe and Arthur Miller once lived there. As did Truman Capote, who penned *Breakfast at Tiffany's* and part of *In Cold Blood* on this very block—or rather, under it, since it was a basement apartment he was renting.

The house also enjoys considerable architectural distinction, being one of three contiguous 30-foot-wide Gothic Revival brownstones with identical façades. They were built in the 1840s by a prosperous minister who proceeded to give one to each of his daughters. We don't know offhand what *they* looked like, but the houses they lived in can safely be described as the Three Graces.

The triplet in the middle was recently purchased by a couple determined to preserve its character and integrity and at the same time to modernize it. For this, they looked no further than Juergen Riehm, the German-born founding member of New York–based 1100: Architect (the firm's curious name derives alas not from the number of people employed there but from the suite number of its first office). Riehm both preaches and practices what he calls "an apparently transparent style of architecture." Which means, he goes on to explain, "a style that leaves room"—in this case, 12 of them—"for the user. It's not a preconceived vision, it's a give-and-take—an active, ongoing thing. The client gets to own the experience as well as the real estate."

The architect set to work adding and reorienting entrances and creating light-filled, multifaceted spatial sequences for a house he saw as being "too compartmentalized." Moreover, it had been built, like its sisters, with a two-story brick projection in the back that encompassed, unaccountably, two windowless walls and a third with only a small bay. Down they all came in short order, and up went two-story expanses of window with sliding panels—an aluminum-and-steel-clad glass pavilion light-years removed from its previous incarnation. On a good day, in its radiant nakedness, it strikes its creator as "my mini Philip Johnson Glass House." Be that as it may, the extension now not only feels integral rather than detached







ABOVE: In the dining room, amid the intricate detail and grand scale of the 19th-century interior architecture, a set of late-1940s chairs, from Baker, mixes with contemporary pieces such as a dining table by 1100: Architect and a pair of Milkbottle lamps from Droog Design. The floor, of oak with mahogany inlay, is original to the house.

but seems to all but flow from the house into the atmosphere beyond, as if it were somehow moving outside of itself.

"Conceptually, I was trying to bring the room right through the windows into the garden," Riehm says of the husband's spacious first-floor study. Its flooring—travertine tiles with cracked edges laid down to resemble cobblestones—continues on out, the tiles becoming looser and more helter-skelter to allow for the growth of greenery in between. Directly above, and equally the sparkling beneficiary of the all-glass treatment, is a generous eat-in family kitchen.

To cement the garden as a bona fide extension of the house, the architect added an incisively Modernist outside stair that runs, alongside a high exposed-brick wall with a romantic patina, from the patio to the second-floor kitchen and dining room. "The stair materials were scrupulously selected—I needed something not only high-strength but light and light-emitting." Thus the stainless steel and frosted structural glass.

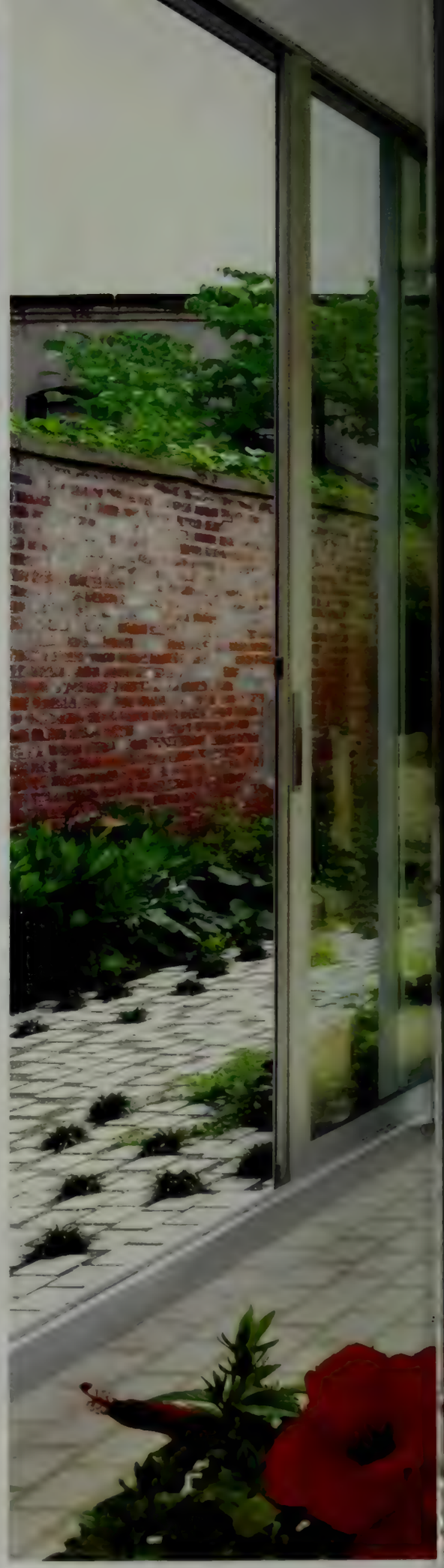
When the owners bought the house, the first floor was a self-contained rental apartment without an interior staircase to the second floor. Riehm designed one, in white oak and patinated steel: a modern adaptation of the original Gothic-arched staircase, which begins at the second floor and ends at the fourth. At that point, the adaptation had to be reintroduced, replacing a makeshift ladder to the attic.

Open the front door of this house and the light comes spilling in—from the garden, through the glass-walled kitchen, all the way down the 70-foot length of the narrow hallway. It burnishes everything, from the original oak floors with their mahogany-inlay borders right up to the original elaborate plaster moldings and the 14-foot ceilings. "I always see high ceilings as opti-

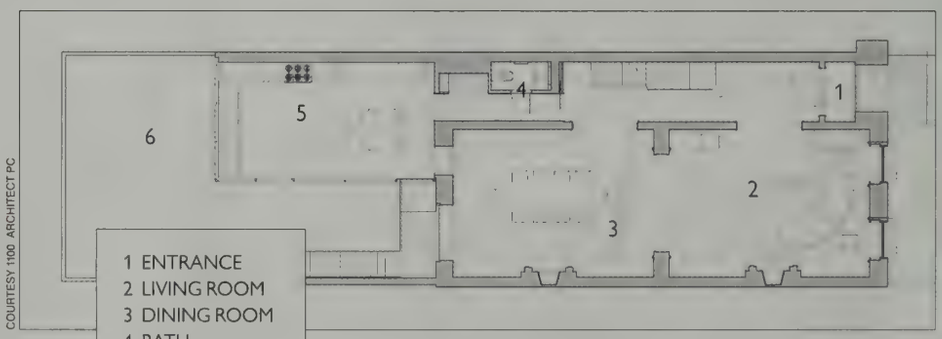


The architects reconfigured the kitchen, giving it a light-filled relationship with the outdoors. A trio of Harry Bertoia wire stools are placed at the bar. An Eero Saarinen marble pedestal table is nearby. Viking range and hood.





ABOVE: To maximize the feeling of spaciousness in the family room, the lighting is concealed in the ceiling, while the furnishings, which include a sectional sofa by Antonio Citterio, are low to the ground. Above the limestone fireplace is a sycamore built-in cabinet, one of several discrete storage spaces that were added to the house. BELOW: The second-floor plan.



COURTESY 1100 ARCHITECT PC

mism," Riehm offers, out of the blue.

The archways of the big living room were broadly enlarged and its seating kept low so as not to interfere with the grand proportions. The dining room, just ahead, is centered by a long, gleaming amber cast-resin-topped table with a patinated-steel base, designed by the architect. Over it dangle two fixtures consisting of multiple frosted milk bottles with lights inside—"They add whimsy," Riehm comments. Where before there was only a niggling window on the garden, now there are monumental French doors framed in a steel whose thin profile allowed for the greatest expanse of glass.

On the third floor, steel-framed French doors lead directly from the muted master bedroom out to a terrace on the roof of the glass pavilion—a kind of exterior fair-weather private sitting room for the couple. "This was the first and only time

continued on page 323

On the first floor of the projecting wing is the office, which now accommodates an area for lounging. 1100: Architect designed the adjacent brick-walled outdoor room in collaboration with Town and Gardens.



ABOVE: Another significant alteration to the structure is the master bedroom's new wall of glass—the point of entry to the garden that was installed on the roof. The room's floor, fireplace and moldings have been preserved. Hanging on the wall, above the George Nelson dresser, are paintings by Suzanne Caporael. Bedcovering fabric from Pollack.

BELOW: The master bath, a space that now has a 21st-century functionality and aesthetic, was outfitted with a cast-resin sink. OPPOSITE: The rear elevation. 1100: Architect kept the palette of the reconstructed wing's wall surfaces—aluminum, glass and stone—neutral to avoid having it contrast overtly with its historic context.

Open the front door of this house and the light comes spilling in—from the garden, through the glass-walled kitchen, all the way down the hallway.









New Outlook on the Shingle Style

PAYING HOMAGE TO CRAFTSMANSHIP IN BRITISH COLUMBIA

Architecture by Robert A. M. Stern Architects
Interior Design by John Gilmer, AIA/Text by Mildred F. Schmertz
Photography by Peter Aaron/Esto



Robert A. M. Stern is a masterful eclectic architect. He selects a style or compelling idea to suit a given project and then proceeds to reinvent it. A recently completed 10,000-square-foot house in British Columbia, Canada, designed in collaboration with Grant Marani, a partner in Stern's firm, is an elegant interpretation of the Shingle Style, enhanced by a level of detail that recalls the finest work of the Arts and Crafts Movement. In explaining his approach to its design, Stern makes the distinction between a style reproduced and a style reinvented. "Yes, I am eclectic," Stern says, "but that does not mean just willy-nilly flipping through the pages of history and copying overall

TOP: A 10,000-square-foot residence designed by Robert A. M. Stern Architects sits at the rocky edge of an island off the coast of British Columbia, Canada. "Part of the charm of the site," notes Stern, "is that the harbor is animated by the comings and goings of ferryboats and floatplanes." ABOVE: The driveway curves around the north side of the Shingle Style house. OPPOSITE: The breakfast porch is at the southeast corner of the main house. Cushion fabric, Perennials. Teak table and chairs, Sutherland.

compositions and details. I have been doing these Shingle houses now for 30 years, so I don't always have to go back and look at the pictures anymore. I was once taught that to speak a foreign language, one must think in the foreign language—that's the key. So I think Shingle; I speak Shingle." But Stern does not copy Shingle; he creates a new life for it.

Stern and Marani's clients, a couple with four college-age children, had found a site at the tip of a peninsula on one of the many islands along the coast of British Columbia that are accessible only by floatplanes, ferries and private boats. Although the island does not have a vernacular architecture, many of its houses, like others in the region, are built of wood. Given this fact, a variation of the Shingle Style seemed appropriate. High above the shore, the house commands a two-and-a-half-acre site with panoramic views of the water and neighboring islands to the east, west and south. On the wooded slopes below it are a teahouse, a spa and a boathouse, each located to respond to a different view. The Shingle Style unifies the ensemble.

The architects made the two-story main structure as compact as possible in order to keep much of the site in its natural state. Classical in plan, the U-shaped house wraps



ABOVE: Clad in bluestone with Douglas fir trim, the octagonal tower, which has a 180-degree view of the water and neighboring islands, serves as a lighthouse of sorts. OPPOSITE: On the second floor of the tower, the study's dark walnut paneling and ceiling help accentuate the view. Kilim, FJ Hakimian.



ABOVE: The painting, *The Shepherd King* by Diana Dean, "helped flesh out the palette of the living and dining areas," says architect John Gilmer, who did the interior design. Fonthill silk chenille on sofas at left, with Samuel & Sons trim and Larsen silk velvet on pillows. Regency wing chair fabric, Donghia. Linen on caned chairs, Rogers & Goffigon. Kidney sofa fabric, Scalamandre. Trim on Fortuny pillows, Clarence House. Antique rug, Sotheby's. Barley-twist table lamp, Vaughan. Low table, Holly Hunt.



"I was once taught that to speak a foreign language, one must think in the foreign language," says Stern. "So I think Shingle; I speak Shingle."



around an entrance courtyard with a loggia along one side. Stern is particularly proud of the entrance sequence he and Marani so carefully planned. "When you drive to this point of the island," he notes, "the road goes through the middle of the peninsula, and you don't see the water. The vegetation is thick, and other people have houses screened from the road. Once parked at the house, you walk through the loggia, open the front door to the entrance hall and have your 'Honey, I'm home' moment with your first glimpse of the water."

When residential clients choose Stern and his partners as their architects, they expect, in addition to an ingenious and very workable plan, a certain elegance of space and form—interesting details, beautifully shaped ceilings, just the right materials and the highest level of craftsmanship. "All this takes time," says Stern. "The clients need patience, and these clients, fortunately, had patience." Stern notes that, in their time, such architects as H. H. Richardson and McKim, Mead & White could do a house or a bigger building with fewer sheets of drawings than construction requires today because they were able to turn their sketches over to extremely reliable contractors and craftsmen. For this house, Stern and Marani could be said to have been as lucky as Richardson and his peers, although, of course, they did a lot more than sketch. For example, the complex geometric wood ceilings of the breakfast porch, the library and the spa required outstanding artisan skills, as did other aspects of the design, including the

ABOVE: The husband's bath features a hinoki tub. Grass-cloth wallcovering, Donghia. Mosaic shower tile, Artistic Tile. Fixtures, Lefroy Brooks. Steam shower, Steamist. RIGHT: The bowed ceiling in the master bedroom is made of Douglas fir. Lumbar-pillow trim, Scalamandré. Early-20th-century Swedish rug, FJ Hakimian. Teak outdoor furniture, Sutherland. Bronze floor lamp, in corner, Paul Ferrante.





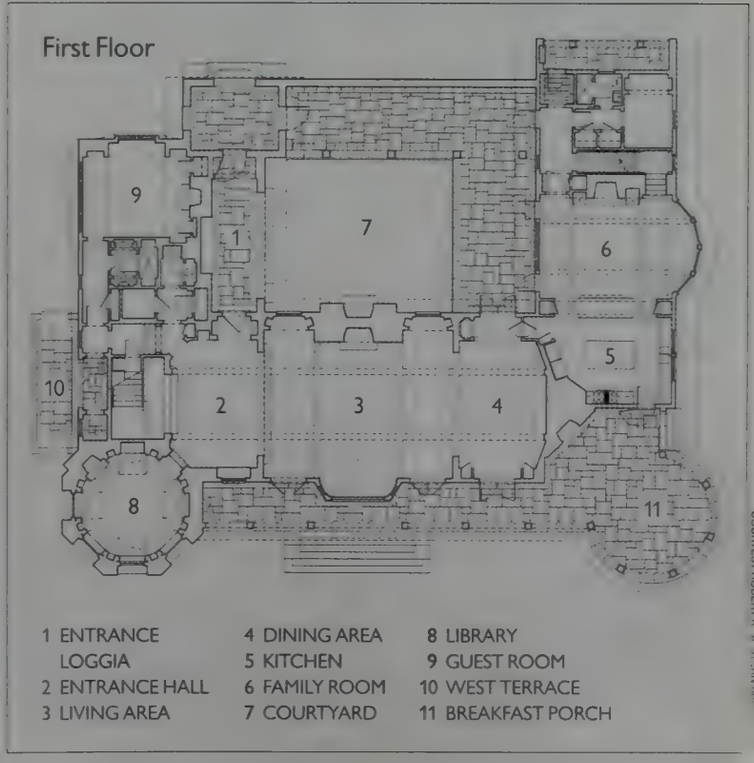


ABOVE: Warm late-afternoon light falls across the spa building, which almost seems to be growing up out of the island's grass-covered rock outcropping. OPPOSITE: The chandelier in the spa provides a modern, sculptural counterpoint to the red cedar. The glass tile, from Anne Sacks, "was chosen to echo the water of the ocean," says Gilmer. Daybed cushion and chaise fabrics, Perennials. Dark pillow fabric, Donghia. BELOW: The first-floor layout of the main house.

stonework throughout. "We found a contractor whose quality of work was unbelievably good," Marani reports, "and he was able to assemble for us workmen whose skills were amazing. They loved the truly innovative moments when they found themselves able to solve the most difficult fabrication problems."

Architect John Gilmer, who founded his own firm after 10 years in Stern's office, did the interior design. "My inspiration came from the setting," he says. "The colors come from the rocks, the plants and the way the light bounces from the water on three sides to fill the house throughout the day and shimmer on the ceiling." The furniture and art, not to mention their placement, has a certain formal dignity that would be surprising in a more typical upscale house in the area but seems appropriate here, given the classical proportions of the rooms and their ordered axial relationships.

In the south wing, the entrance hall and the dining area flank the generous living area, which has a massive stone chimney breast at the center of its north wall and a window bay of equal width opposite. These spaces, without interior walls, flow into each other. The clients had begun to buy Pacific Northwest art for the house before it was built, and when it became time to place the collection, they decided that a large painting by Diana



COURTESY ROBERT A. M. STERN ARCHITECTS

The teahouse, spa and boathouse were each located to respond to a different view. The Shingle Style unifies the ensemble.

Dean should be centered on the dining area wall, giving it pride of place as the focus of the long room. "That painting, with its brilliant but not garish colors, dominates the view," notes Gilmer, "and it set the palette for the entire first floor of the wing."

Another indication of the care Stern, Marani and Gilmer gave to the creation of this house is the fact that it has nine fireplaces. (The teahouse has another, as does the spa.) Gilmer explains: "The site is beautiful, but it is exposed. In the summer it can be very chilly, especially in the mornings and evenings, and there are days when it will be foggy. There is nothing like a fire to take the chill off the air and brighten the day." The architects designed each of these fireplaces to enhance the room it warms, and no two are alike. This took time and effort, but for Stern and his colleagues, such attention to detail is simply part of the job. □



The ancillary buildings were located "below the house, closer to the water, to draw you off the porch to really experience the wonderful site," says Stern. ABOVE: The teahouse is an optimal place to watch sunsets over the harbor. RIGHT: The roof of the boathouse recalls the cross section of an overturned boat. The floating dock also provides access to seaplanes.



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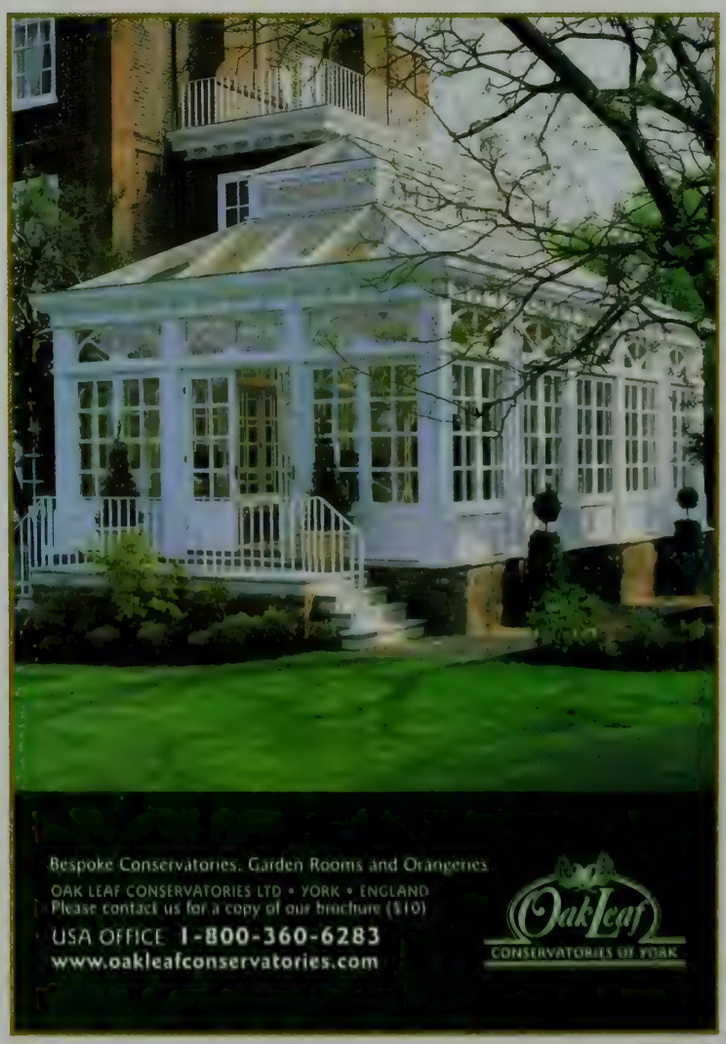
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ABOVE AND BEYOND

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instead. The wife, working with New York designer Nina Seirafi, floated quietly elegant pieces of furniture in the bowl of space, away from the glass walls. Rugs and upholstery fabrics have textures raised in dappled patterns that evoke the shadows of leaves. Along with project architects and site supervisors Burton Baldridge and Stephanie Reigle, Gluck maintained the next-to-not-there simplicity by complementing the glass and steel with a floor of travertine.

The only divisions within the glass loft are the fireplace, the kitchen cabinets and a stairwell that is the centerpiece of

> "I built the house in the land, not on it," says architect Peter L. Gluck. "The land isn't passive; it acts on the design."

the living area. Framed by plates of raw, cold-rolled steel, the stairs wrap a void, tying together all three floors. Acting like a chimney of space, the stairway draws people to the bedroom wing in the upper floor, where the architect warms the visual temperature by using a palette of mixed woods—mahogany, clear maple, *ipe* and stained-oak plywood.

The reason the glass pavilion can be so open and pristine, and the grove intact, is that the service and working spaces—the wine cellar, a prep kitchen, guest rooms, home offices and a garage—are housed downstairs, below the bermed lawns. Walls of glass surrounding the grass courtyard keep the interiors from claustrophobia. Inside, variety prevents monotony. "I wanted every room to be distinctive in its own way," says the wife. "Everything the same is boring." Even the baths have different fixtures and finishes, including stone floors reclaimed from old demolished buildings.

The architects angled one underground wing to miss a centenarian oak, and that exceptional angle rippled through the rest of the otherwise right-angled structure. The tree stood its ground and generated the life in the geometry. "One of the first instructions I gave was that this tree must live," says the husband. □

IN TUNE

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internationally renowned woodworker George Nakashima.

An open staircase with spalted-maple treads leads from the first-floor entrance, by the interior garden, all the way up to a balcony that overlooks the living room. Copley had a pipe organ designed for the balcony. (She began studying organ in her 40s: "I'm always into the learning process," she says, in something of an understatement.) The bluestone tower makes a spectacular appearance as a backdrop for the organ and as a chimney for a fireplace facing Nakashima's low table and stools. The descending line of the organ's brushed-zinc pipes follows the rake of the roof.

The kitchen, a medley of oak and stainless steel, takes up a third quadrant on the second level. From a Nakashima breakfast table next to the indoor garden well, you see trees, glass roof and sky. Sitting there on a rainy day feels like being under a waterfall. Below the garden roof, Copley grows herbs in a 10-foot stainless-steel planter hung from a girder and uses an apple picker to harvest Muscatine grapes. She set her bedroom adjacent to the living area, in the fourth quadrant, where the other side of the tower serves as a wall. Her bath, including a linen closet, shower and spa, is inside the tower.

> From a table next to the indoor garden well, you see trees, glass roof and sky. On a rainy day, it feels like being under a waterfall.

Nearby, she built a thatch-roofed barn, shaped like the house, where she raises alpacas. She has dammed the brook to create two ponds.

Because of the architect's nature-based approach to design, this house conceived half a century ago looks astonishingly contemporary. And, like most organic forms, it continues to evolve. Two decks, off the living area and office, have yet to be built, as does a greenhouse next to one of the ponds. What happens after that? "Oh, I'll think of something," Nancy Copley replies with a laugh. "I like to have construction going on." □

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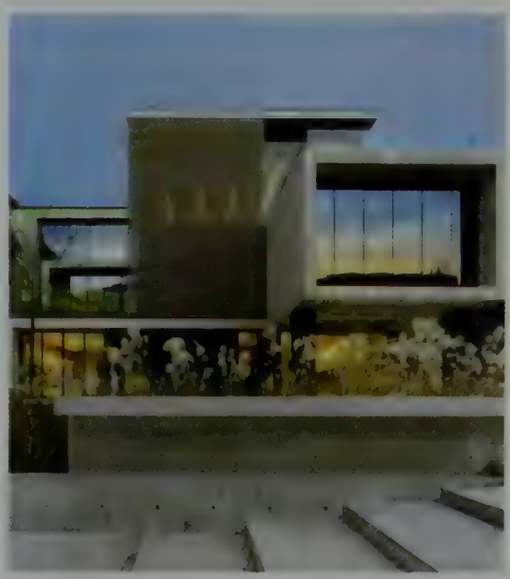
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EARTH MEETS SKY

continued from page 262

This 58-foot-long "gestural arc," which divides the lower-level family room from the library and an ancillary kitchen, is the house's spine ("People don't move rectilinearly"). Its translucence is enhanced by the light gain from the library's glass ceiling—actually the floor of the gallery overhead—which permits that room to integrate and rise above niche status within the downstairs central volume.

Apart from the cast-glass wall, curved shapes are left to the furnishings, primarily timeless Modernist pieces selected by Studio Gang Architects to balance the insistent linearity. The absence of round surfaces, however, is hardly a comfort issue: The predominantly wood (teak casework and maple ceiling) master bath, for instance, is a wholly orthogonal composition, yet there are few more sublimely sensuous spaces.

Size was a significant factor, in both the physical and the perceived sense. As Graham Hogan, Predock's project manager, says, "The house was not going to make a grandiose statement. We weren't asked to do a wine cellar or a media room—that would have been much too obvious and trendy for them."

Hogan reveals, further, the exigencies of Predock's world. "His thinking is always so beyond the tangible nature of building that the ideas sometimes get limited when you have to translate them. We had to jump through hoops for the cast glass, which isn't recognized as a wall by code. We did a lot of structural tests proving the material and then worked with the artist to get the molten glass to Antoine's original vision: one image in his head that we were able to make a reality." (Or, in Predock poetics, his architecture "begins in the realm of the unmeasurable, proceeds inevitably through the measurable and then becomes unmeasurable again.")

Predock once made the statement that his buildings were designed so that he could ski down the faces of them. He's managed that several times in the past and, again, here: His office holiday card last year had a photo of him impressively traversing in fresh powder one of the northeast bermed walls. For him, reverting to form is about stylish moves on the slopes—not a step backward in the progression of his architecture. □

Watch our interview with architect Antoine Predock at ArchitecturalDigest.com.

MODERNIST IMPULSE

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volumes of space, but the roofs of the more intimate pavilions, which serve as terraces or sleeping porches, are another evocation of desert traditions. Ehrlich has fused the Arab idea of outdoor rooms, the California ideal of horizontal space and the New York concept of urbane living in an open, loftlike interior.

The heroic scale is domesticated by delicate details from Arab culture. Inspired by *mashrabiyyas*—intricate wood or stone lattices that screen the sun and afford privacy while admitting breezes—the architect built a huge, geometric screen wall of aluminum panels cast in a repeating pattern of interlaced stars. Traversing the length of the house, it protects the interior from the sun while projecting dappled light inside. Ehrlich augments the ephemeral effects by surfacing the belly of the roof in aluminum sheeting, which reflects light that itself is reflected up in moving patterns from the surrounding pools. The polished-limestone floor shimmers, and translucent onyx panels at the entrance glow warmly on the interior during the day and on the exterior at night.

Ehrlich did not parachute in like a missionary preaching Western Modernism; instead he absorbed the spirit of Dubai

> Since his early years in the Peace Corps in Morocco, Ehrlich has been a student of indigenous structures.

and fused the contemporary and the traditional, the global and the local, in a hybrid that reconciles what might seem to be opposing styles. The message is agreement.

He takes into account both the geographic and cultural environments. "I don't believe in a singular global architectural answer but in the counterpoint of the primal and the futuristic—how cultures learn from each other," he says. "I was not mimicking old buildings, but I was inspired by them, thinking about how an ancient local tradition can be respectfully broadened and transformed. Like Dubai itself, the house is adapting traditions while working toward the future." □

PRIMARY COLORS

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"Working with Bob's architecture means that I don't have to fill a space with 25 things when it might only call for one simple piece," Baron Gurney says. Her placement of a Panton chair as a single splash of curvy plastic in the master dressing room illustrates the point, as does her making a George Nelson bench the sole object in the master bath. "What I do with

> "It all had to work holistically. Incorporating the garden walls and the paths was as important to the project as the architecture itself."

furniture and art is never a compensation for the architecture," she emphasizes, "but a complement to it."

Gurney imported volume and much-needed light to the living/dining room by exchanging the lower end of a shed roof for a higher, flat roof and solid walls for floor-to-ceiling glazing. "The old space was enclosing and didn't allow you to participate in the landscape," he says. "We essentially made it two rooms of glass and completely changed how it feels to be in it." Black window frames accentuate the views of the immediate outdoor environment: a large *ipe* deck extending from the main living area and the master bedroom, and the bluestone-paved pool terrace, situated beyond the guest room. That the black anodized aluminum "popped out to the degree it did" on the exterior dictated its use elsewhere as well, with Gurney concluding that any additional color would throw off the measured balance he had achieved.

"I was very respectful of the language of '50s architecture, its scale and character," he says. "We had the chance to do something interesting with it, because the property fell into the right hands. A developer would have knocked down this nice little place and put up a monster faux Colonial or some other anemic replication of another time." Goldstein returns the compliment. "I can't imagine this house not being here—this house, exactly the way it is now." □

INTO THE WEST

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another," explains her mother, who has a photography background. "In the winter there's a lot of congregating around tables in the living room."

The walnut paneling gives the residence the feeling of a deeply elegant western lodge. Granite stones are left rough and stacked in a primitive Modernist composition loosely inspired by the Madrid architect Alberto Campo Baeza.

The master suite and guest wings are each housed in rectangular stone "Bars"—abstract volumes that give the impression of being separate from the main residence. All bedrooms share the same architectural vocabulary. "We wanted to be democratic and consistent," her mother explains.

Designing for one's parents, of course, is a hallowed tradition, one that includes Robert Venturi, Charles Gwathmey and Laurinda Spear, to name a few. Morgenstern Rosenblatt's family is nothing if not design savvy: Her father funded a chair at the Illinois Institute of Technology School of Architecture, and her parents have raised not one but two architectural designers (her sister Jennifer was the project architect for her parents' primary residence on Chicago's North Shore).

The family shares a love of the design process. "There was a lot of freeness of opinion," says Morgenstern Rosenblatt.

> The configuration draws upon the image of "circling the wagons"—a protective exterior embracing a cloistered interior space.

"My parents are very visual people. They were involved in every detail of the house to the point of exhaustion."

Guests are bowled over whenever they come up the drive. And looking west over the Yampa Valley, southwest to the Flat Top Mountains and east toward Walton Creek Canyon, often covered in snow and home to herds of elk, it is difficult not to feel that the equation 3x Lucky is an understatement indeed. "Completing a project is always rewarding," says Morgenstern Rosenblatt. "But this is special because I get to keep revisiting it." □

MORE LIGHT

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I greened a residential roof," the architect announces, adding, "We were ecologically responsible in everything we did, right down to the drainage system." The notion was to make a small organic garden. To that end, as well as to differentiate it from the travertine in the shaded garden below, the paving of choice was extra-wide reclaimed logs—split, then laid out seemingly randomly to accommodate mosses, wild grasses, sedum, and lavender.

The fourth floor is the territorial domain of the two children of the house, and their rooms are "very much about *them*,"

> "This was the first and only time I greened a residential roof. We were ecologically responsible in everything we did."

Riehm observes. "The son loves green, so his walls are lime, and he has his own little powder room with a resin-mounted green-painted wall with a beach-grass motif. He also likes history, so we did a custom topographical wall map." The daughter's room is "fun," the architect assesses, pointing to her trophies ("She's a gymnast") and stuffed toys and indicating a wall dressed up with self-adhesive stencils organically shaped and multicolored. Down the hall is a small room innocent of furniture and decoration that was tenanted by the family pet. "I think it was a rodent—with fur, maybe a chinchilla—but whatever it was," Riehm reveals, "it died."

The attic was stygian and congested, with a small skylight and a rabbit warren of rooms. Riehm enlarged the former (he had delivered light to the bottom of the house—why stint the top?) and demolished the latter to make way for a loft-like space, now used recreationally by the children. Let the floors below boast pieces by Eames and Nelson, Noguchi and Saarinen and Kjaerholm, but leave it to this playroom replete with mere posters, toys, and games to lightheartedly reify a home truth—that a house, however luminous, needs to be lived in by a family and loved. As this one so clearly—so transparently—is. □

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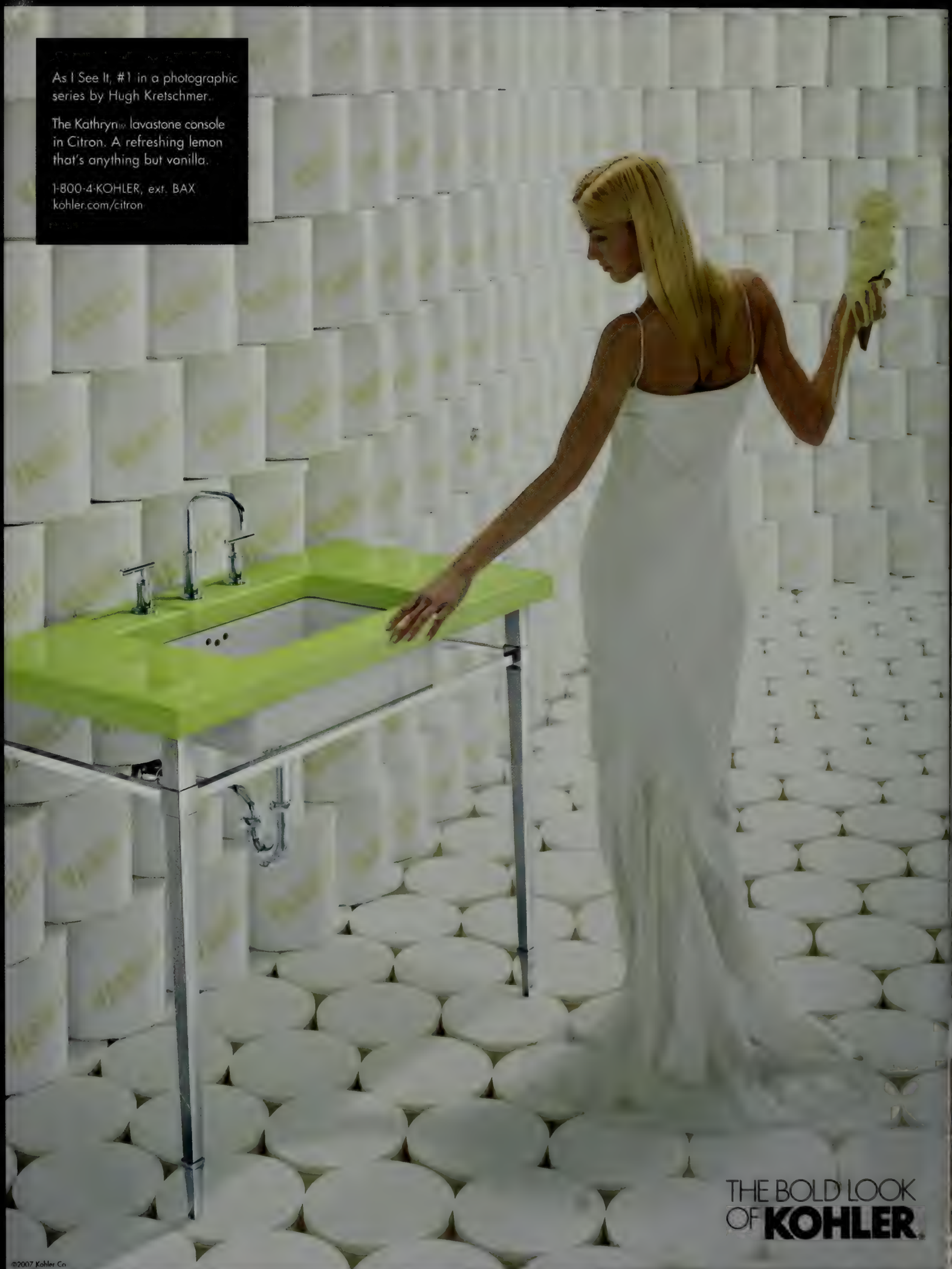
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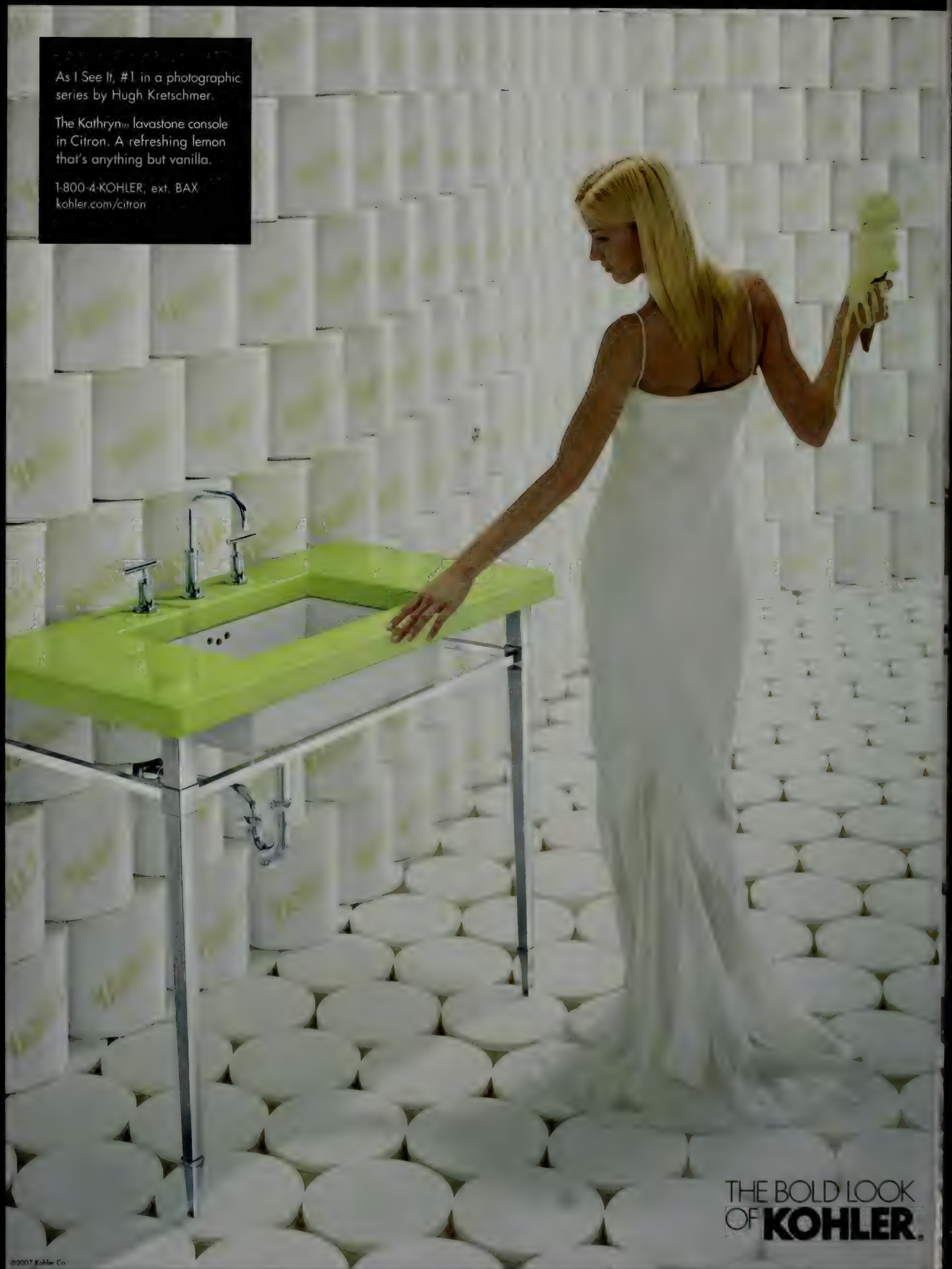


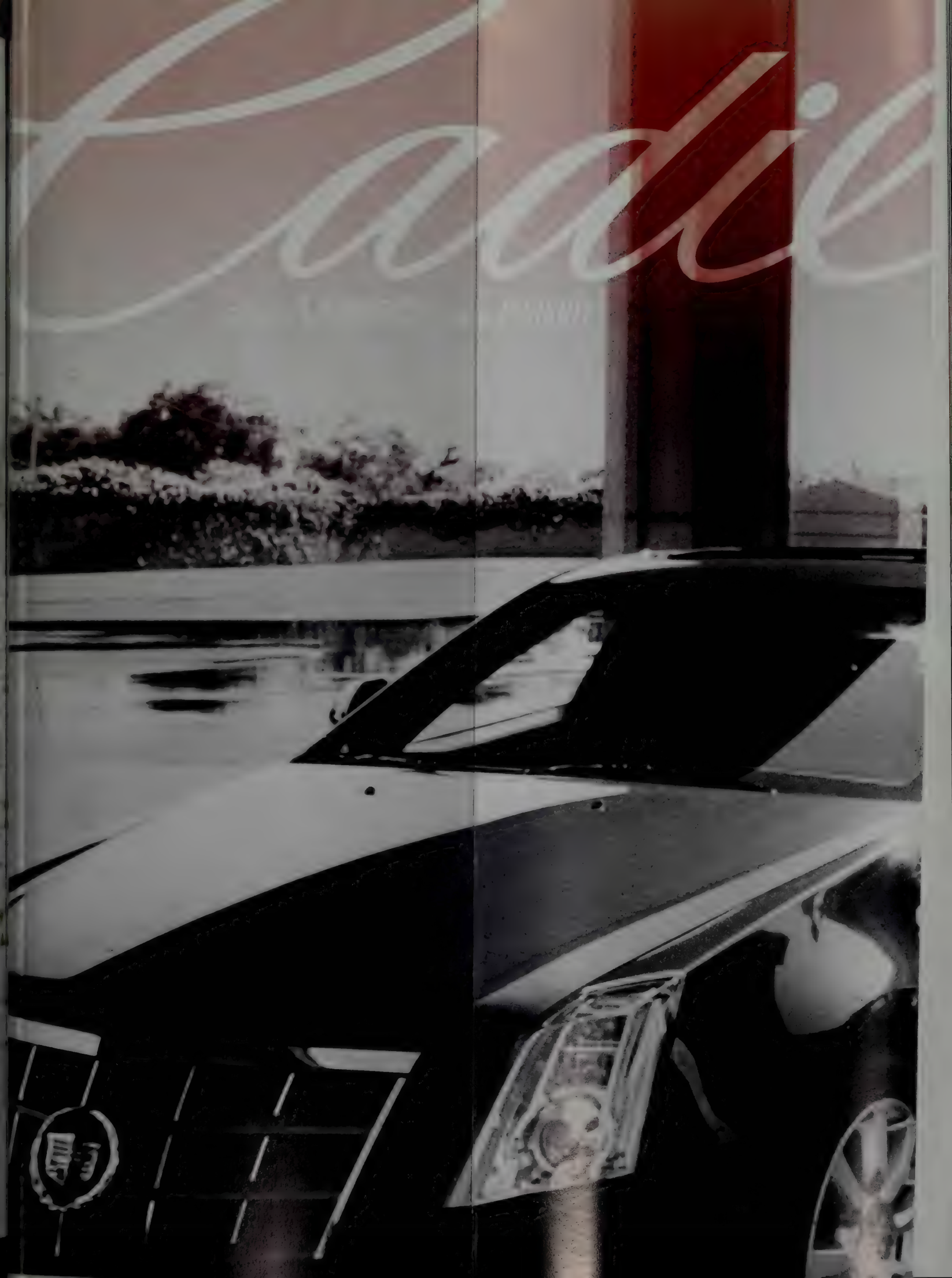


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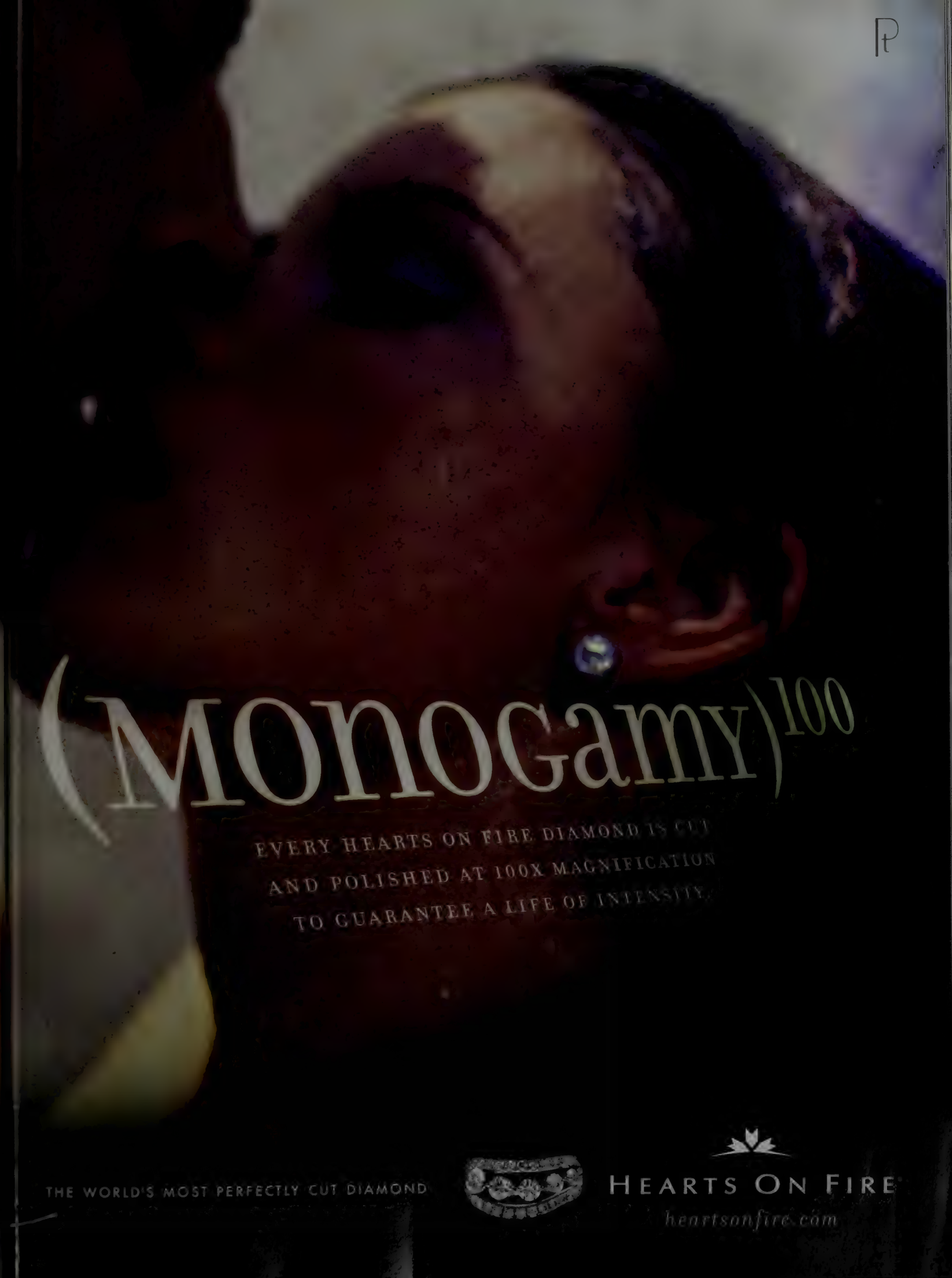


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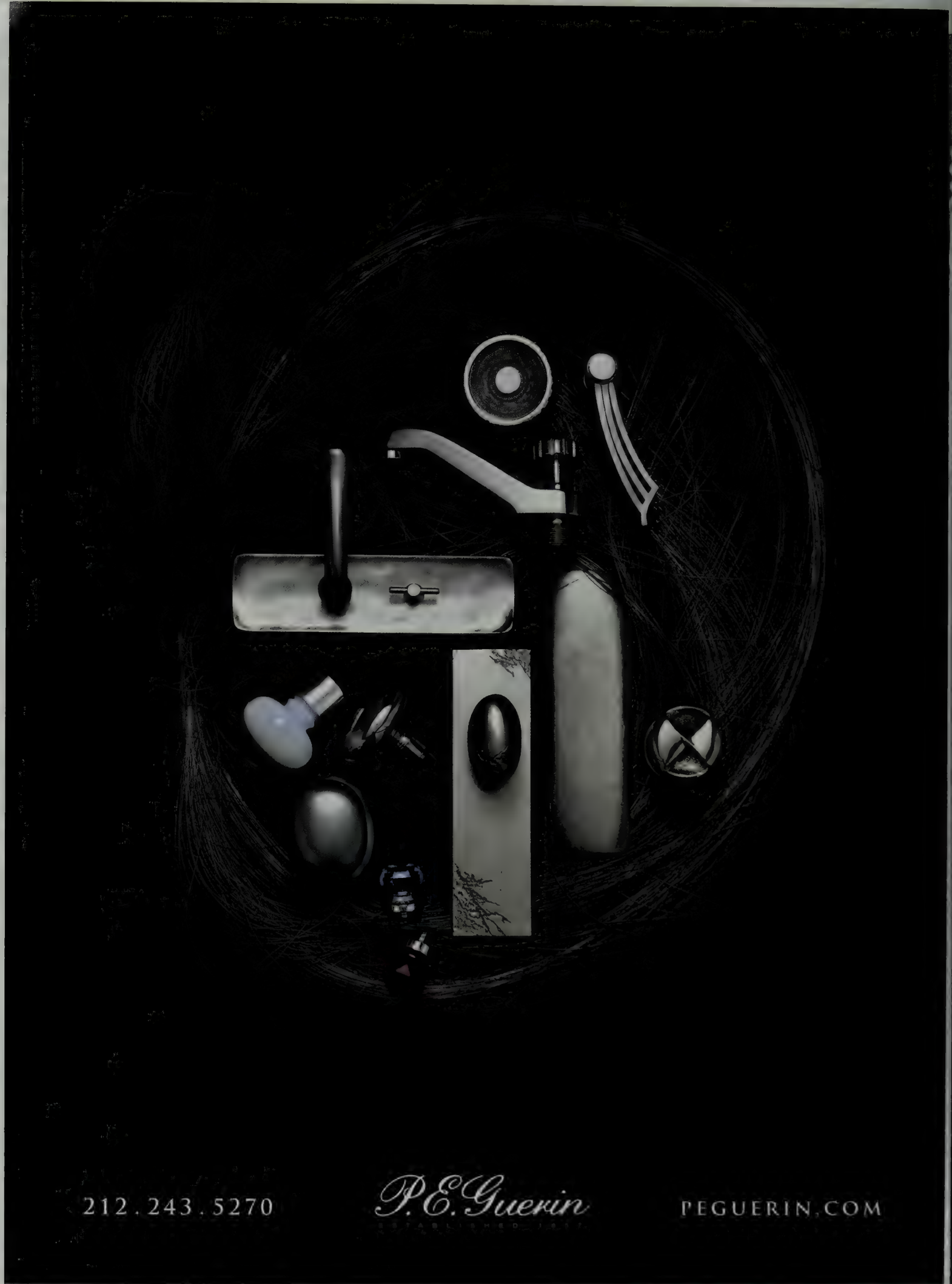

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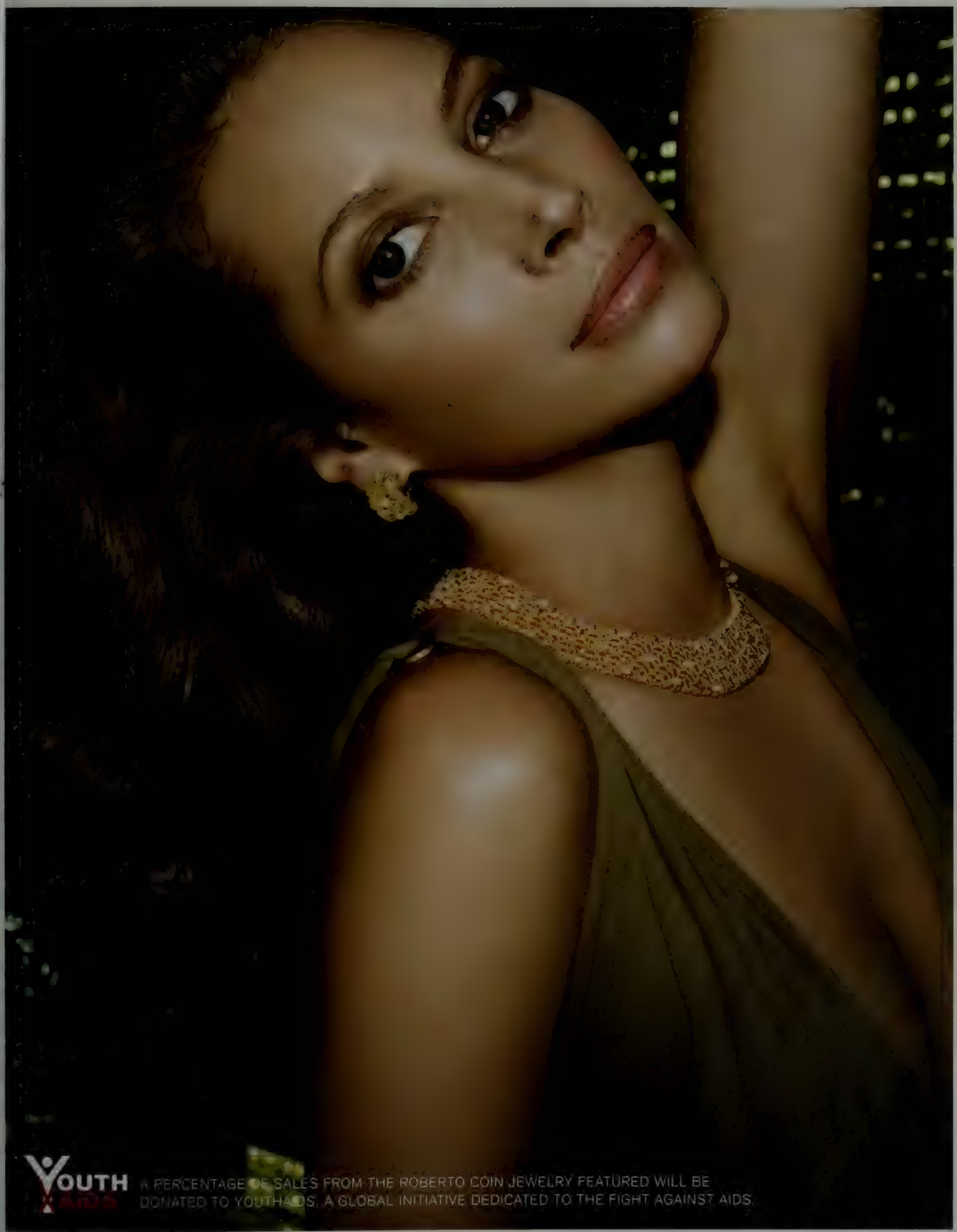


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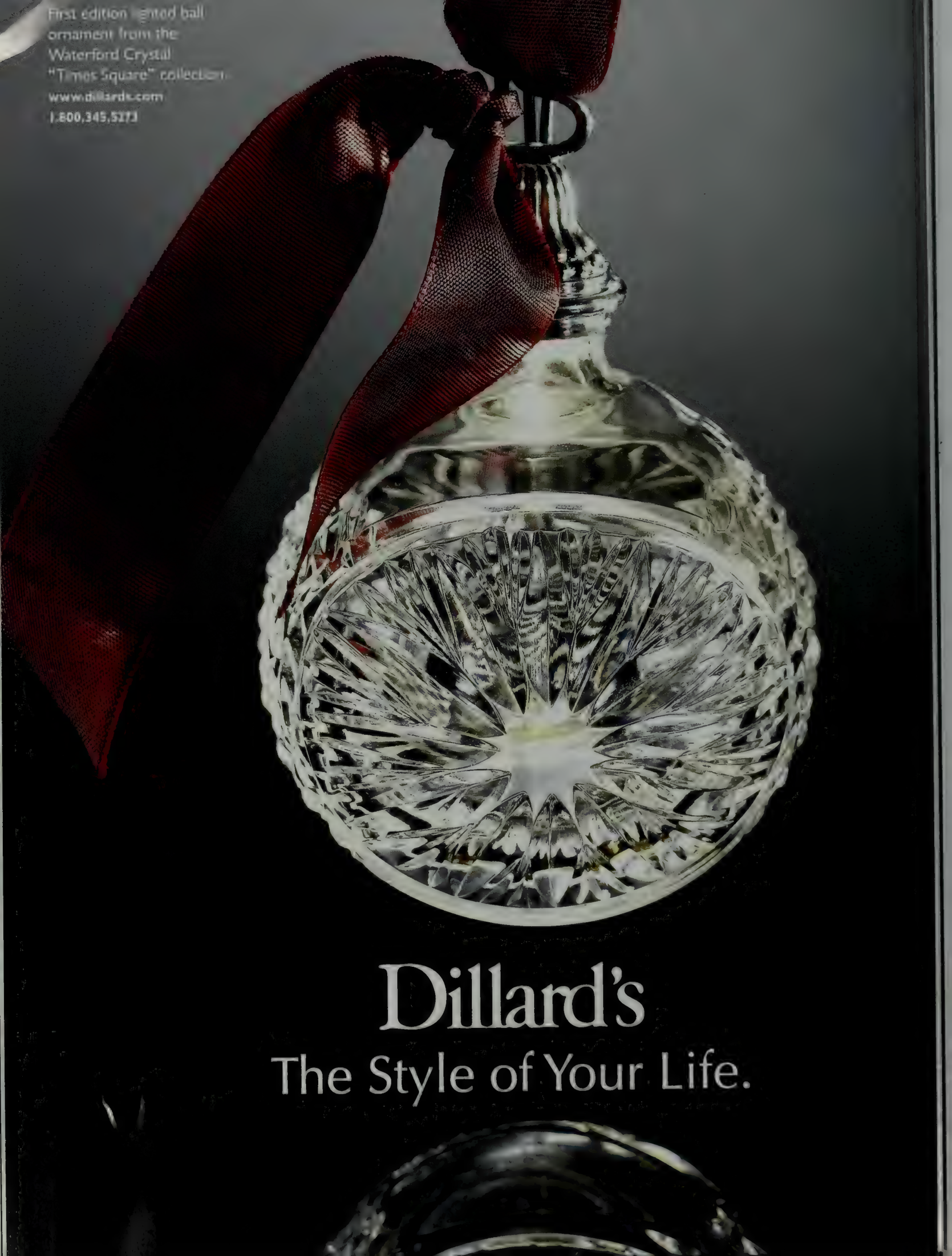
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NOVEMBER 2007





COVER: Ralph and Ricky Lauren at their Caribbean residence. Portrait by Richard Corman. See page 162. ABOVE RIGHT: Elissa Cullman combined Regency chairs and folk art in the living room of a Nantucket house. See page 182.

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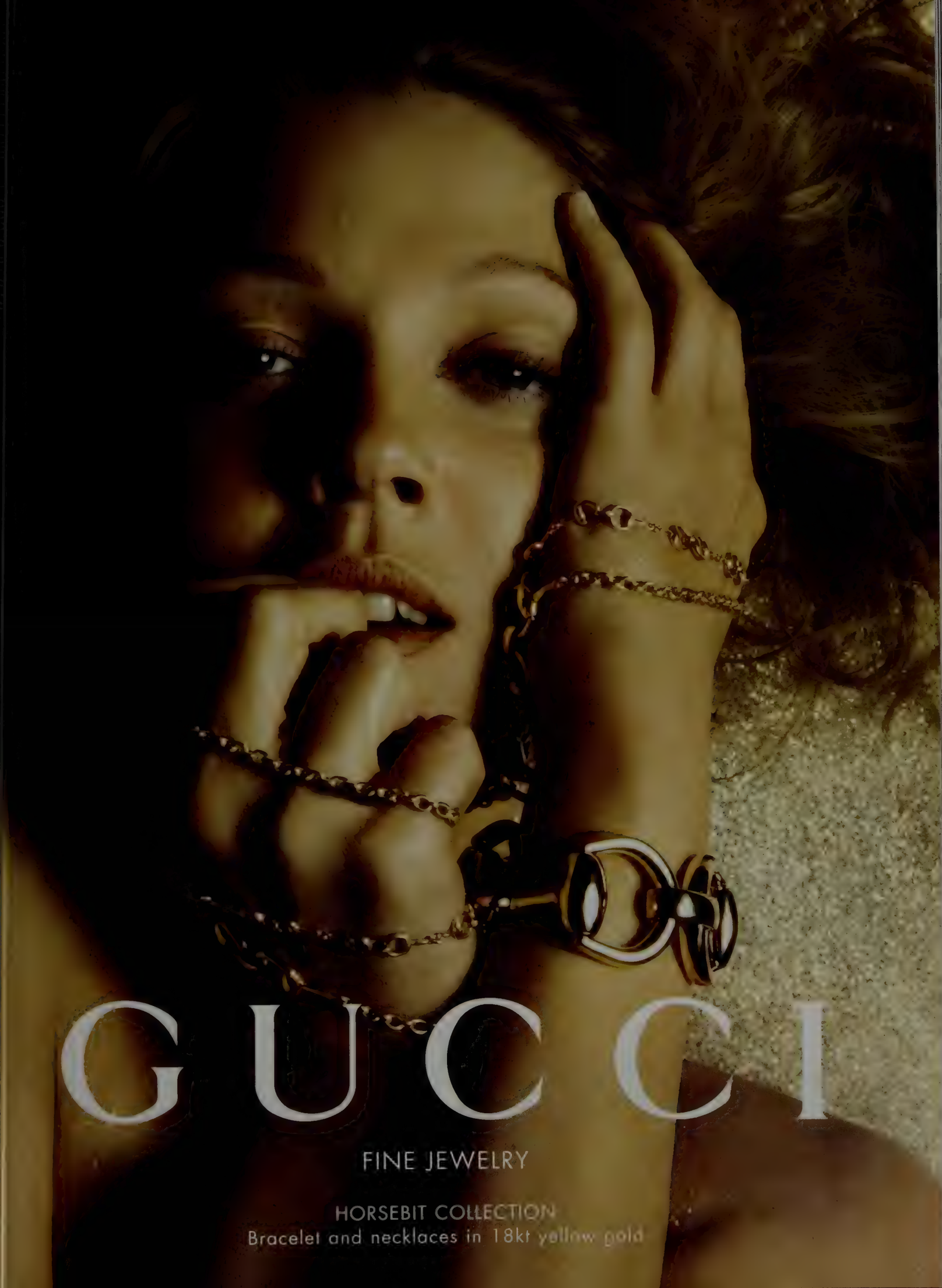




Below Left: The entrance hall of a New York apartment. See page 210. Below: An outdoor living room in Florida. See page 240.

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French style influenced a house in Pennsylvania. See page 62.



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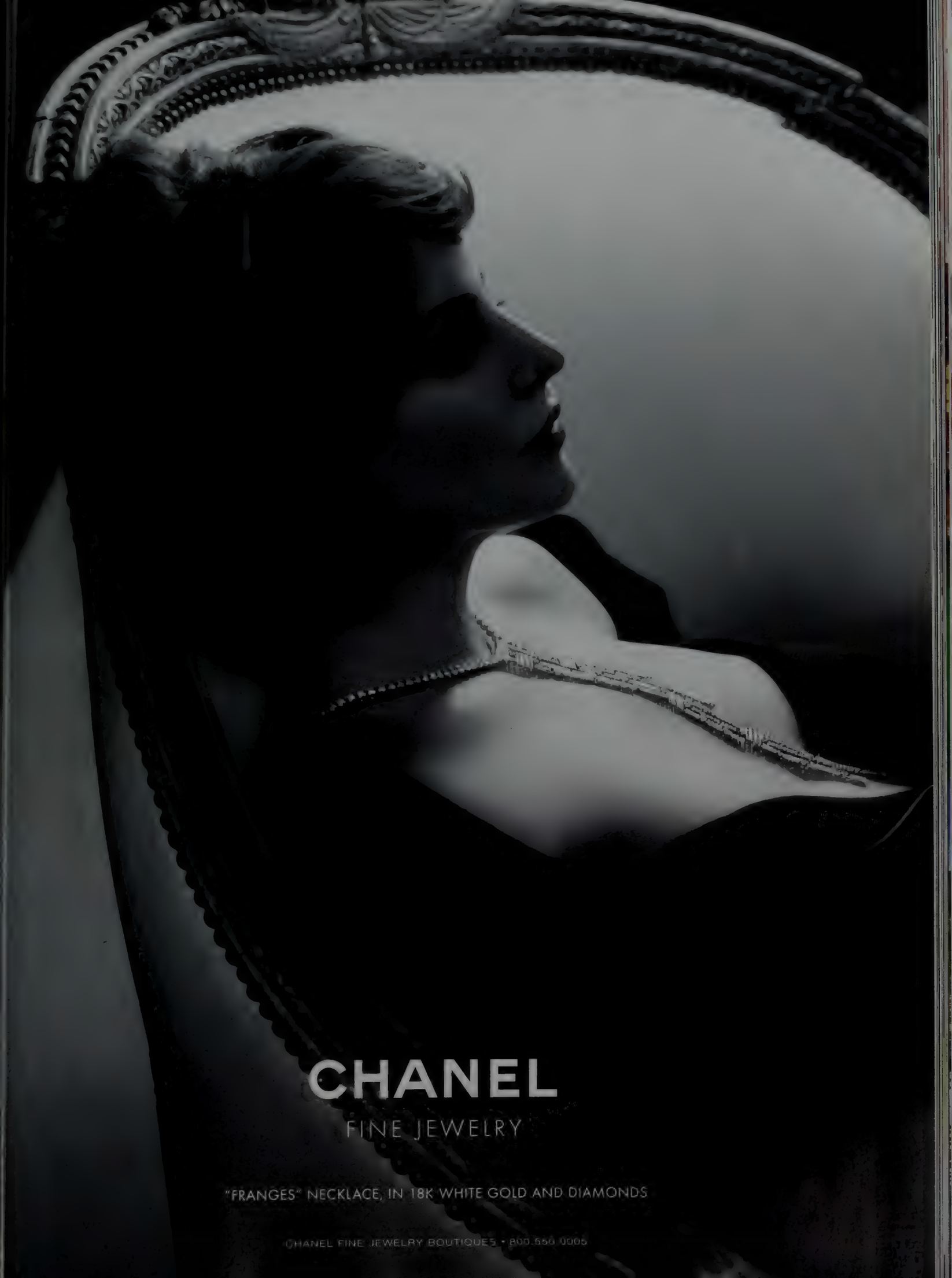
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ABOVE: Classic Michael Taylor design in a California living room. See page 100. LEFT: Eero Saarinen's Grasshopper chair. See page 216.

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Each villa has a pool at Maia resort in the Seychelles. See page 118.

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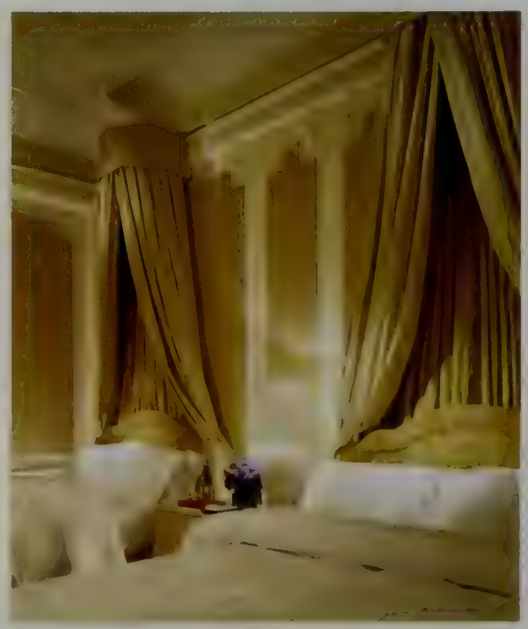
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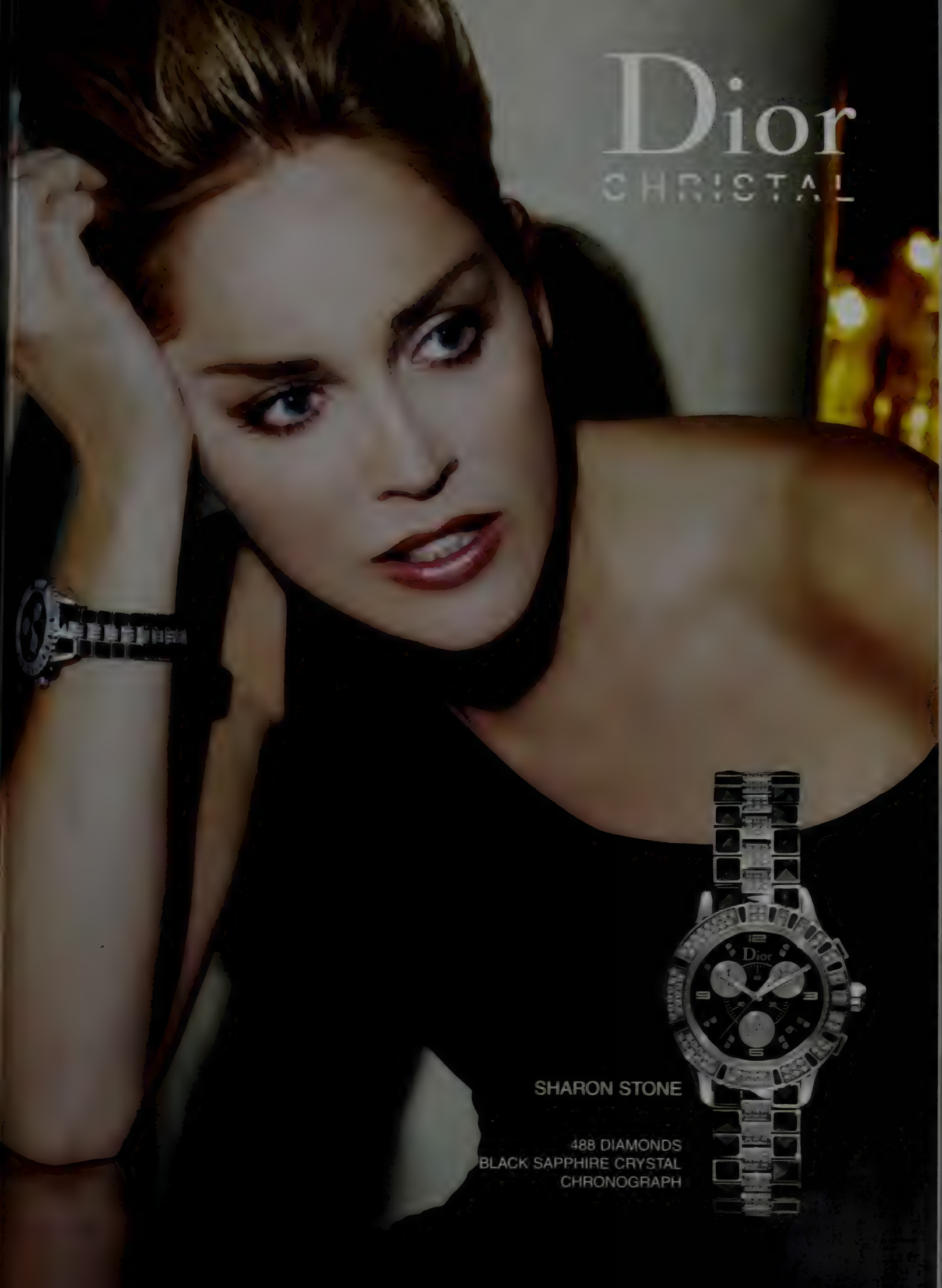
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See a great movie/asleep by 9pm*

Most unusual gift a bat skeleton

Recent impulse buy a case of soup!

Retail therapy pushing a cart around a big suburban "superstore"
while drinking a giant fountain soda.

Can't shop without getting hungry

My card makes sure the funny stuff stays on
my show and not on my bill.

* this day might not be possible

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New in stores—our latest book taking you inside the world's greatest homes. Enter for a chance to receive a copy.

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A photo gallery of traditional and modern Japanese style as reflected in that country's homes, hotels and shops.

GREAT BUILDINGS
What structures rank as the world's best? We asked the AD 100. Read what they have to say.

MANHATTAN APARTMENTS
Gotham's most beautiful living spaces, from uptown to downtown, small to spacious and sleek to ornate.

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Living areas, libraries, powder rooms—find out what part of a residence interior designers like to design most.



ASK A DESIGNER
Need **advice** on selecting the right dining chairs? Want to **learn more** about lighting or window treatments? **Send us your questions!**

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A Toast to Luxury

As Washington State's *founding winery*, CHATEAU STE. MICHELLE continues to get *better* with age

Chateau Ste. Michelle, Washington State's founding winery, has 3,400 acres of some of the most mature vineyards in the Columbia Valley. For winemaker Bob Bertheau, Eastern Washington's warm sunny days and cool evenings create ideal conditions for growing world-class wine grapes.

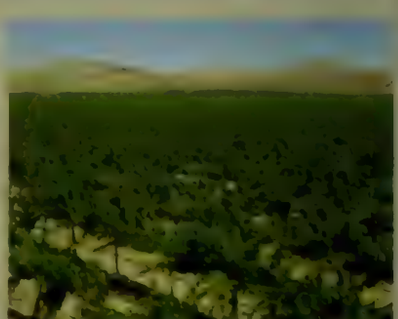
Chateau Ste. Michelle's award-winning wines are true expressions of some of Washington's finest vineyards—one of the oldest and most acclaimed is Cold Creek Vineyard. It has 30-year-old+ vines and is one of the warmest sites in Washington, producing concentrated, powerful wines with prime aging potential.

Bertheau goes to great lengths to yield the results he desires. He explains: "For the reds, we want a purer concentration. We'll stretch the vines a little bit more to get that. We can literally fine-tune our irrigation and our vine growth to get the results we want."

For the single vineyard wines from Cold Creek, Bertheau tries to balance its power, structure and rich concentrated black fruit to create "something a little friendlier" that can complement any meal. As he says, "There is no limit to the foods that will match this great wine."

French-Inspired Design

The name Chateau Ste. Michelle was selected to reflect its French-style Chateau, built on the 1912 estate owned by Seattle lumber baron Frederick Stimson. The original residence still stands on the winery grounds today and is on the National Register of Historic Places. The winery is open for tours and tastings year-round. For more information, visit **www.ste-michelle.com**.



Coming in Early 2008... **Watch for the new series on PBS "Moment of Luxury" hosted by AD 100 designer Bill Stubbs, as he explores life's indulgences, including Chateau Ste. Michelle.**

Chateau Ste. Michelle.

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Despite their enviable lineage, these vines were not simply born into distinction. They struggled to attain it.



Chateau Ste Michelle.

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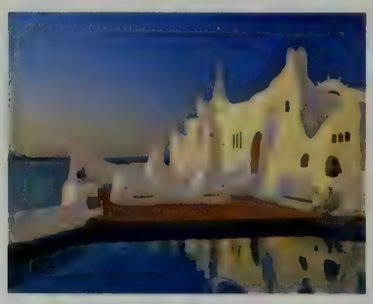


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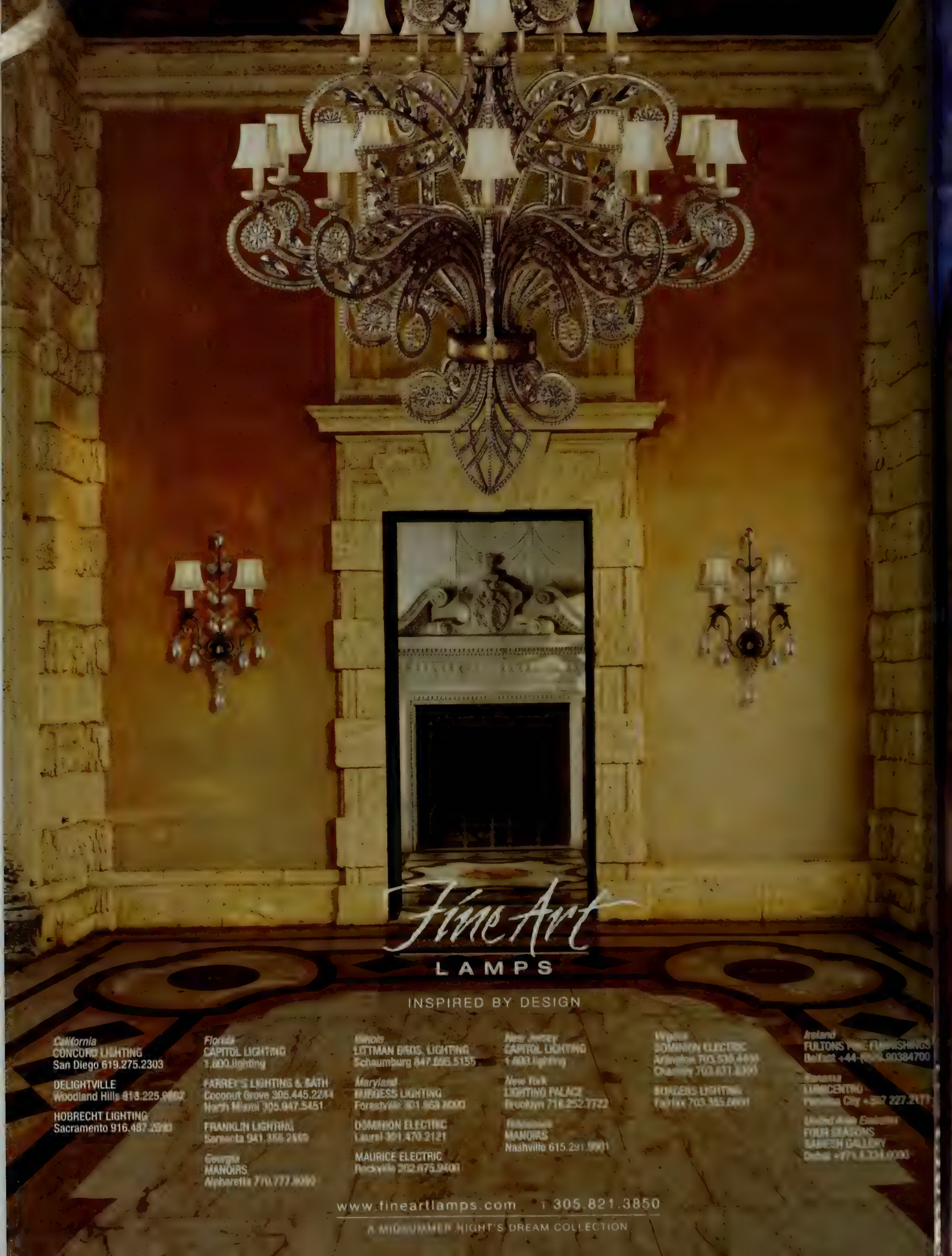


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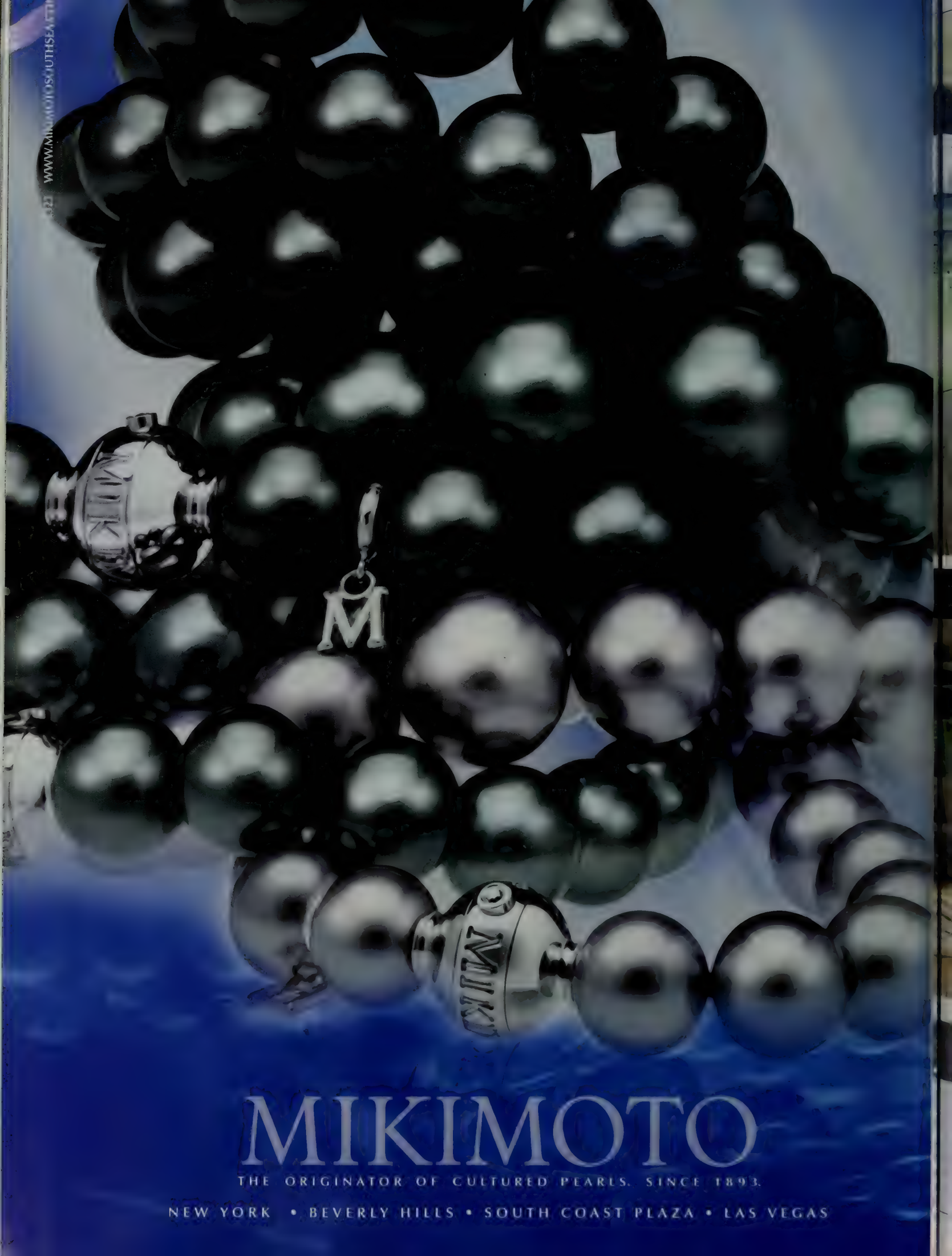
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Bernard Wharton's cottage represents the best that *Architectural Digest* has to offer: a beautiful interpretation of age-old forms (September 2007). Truly talented architects don't need to redefine architecture to rationalize their creations. He reminds us of what the Greek, Roman, Gothic and Victorian architects understood: Symmetrical design of wood and stone and brick is the most pleasing to the human eye.

—Ben Van Vliet
Chicago, Illinois

COLLECTING INSIGHT

As a collector of old tin globes and vintage glow-in-the-dark clocks, I relished your section on interior designers' collections (September). What we accumulate reveals our quirks and our obsessions, and seeing such a range of aesthetic compulsions—from 1930s shooting-gallery targets to antique creamware—was a welcome glimpse into the private personalities of these highly regarded design professionals.

Emily Wu
San Francisco, California

FINDING A VOICE

Thank you for the story about Juan Montoya's small, elegant Parisian residence (September). Having lived in a one-bedroom apartment for three decades, I always like to discover how designers approach diminutive spaces. Although Montoya's space is tiny, it sings—loudly and in a beautiful key.

Harriet Spakowski
Houston, Texas

CREATIVE LICENSE

From a Parisian garret to a Miami ranch house, from playfully modern to charming country, the choices designers make for their own homes—unfettered by the requirements of clients—add up to a riveting issue (September). Design doesn't get any better than this.

Alex Garcia
Las Vegas, Nevada

LESS IS MORE

Your September issue is great. Two of the French places (Juan Montoya, Juan Pablo Molyneux) show us how much can be done with any space, no matter how limited. I've been thinking of trading down with trepidation. Now, it's with inspiration.

Anita Allison
Irvine, California

SO FAR SO GOOD

I think the September issue is *AD*'s best of the year thus far.

Victoria Tremmel
Fayetteville, Arkansas

ENCORE, ENCORE

You featured a rich, though preciously small, selection of textiles in the September issue ("Design Notebook: Material Legacy"). The lace-pattern silk brocade was my favorite, though the article was so short—just two pages! While I understand you were only covering one particular gallery, I would have preferred seeing much more on the subject. I hope *AD* will publish more articles on textiles in the future.

Anne McGraw
Cleveland, Ohio

LAKE MICHIGAN MIX

I loved David Hovey's house outside Chicago (September), with its mixture of great art, equally thought-provoking architecture and, of course, incredible views of Lake Michigan. I was surprised to learn it only took six months to design and build this incredible home. Wow!

Jimmy Lawson
Denver, Colorado

ECO-ATTRACTION

It's nice to know that some of America's architects apply the concept of sustainable building to their own homes. Dean Marchetto's house in upstate New York (September), with its photovoltaic power, convection ventilation and rainwater collection system, demonstrates that it can be done, and done handsomely.

Marcy Brewer
Phoenix, Arizona

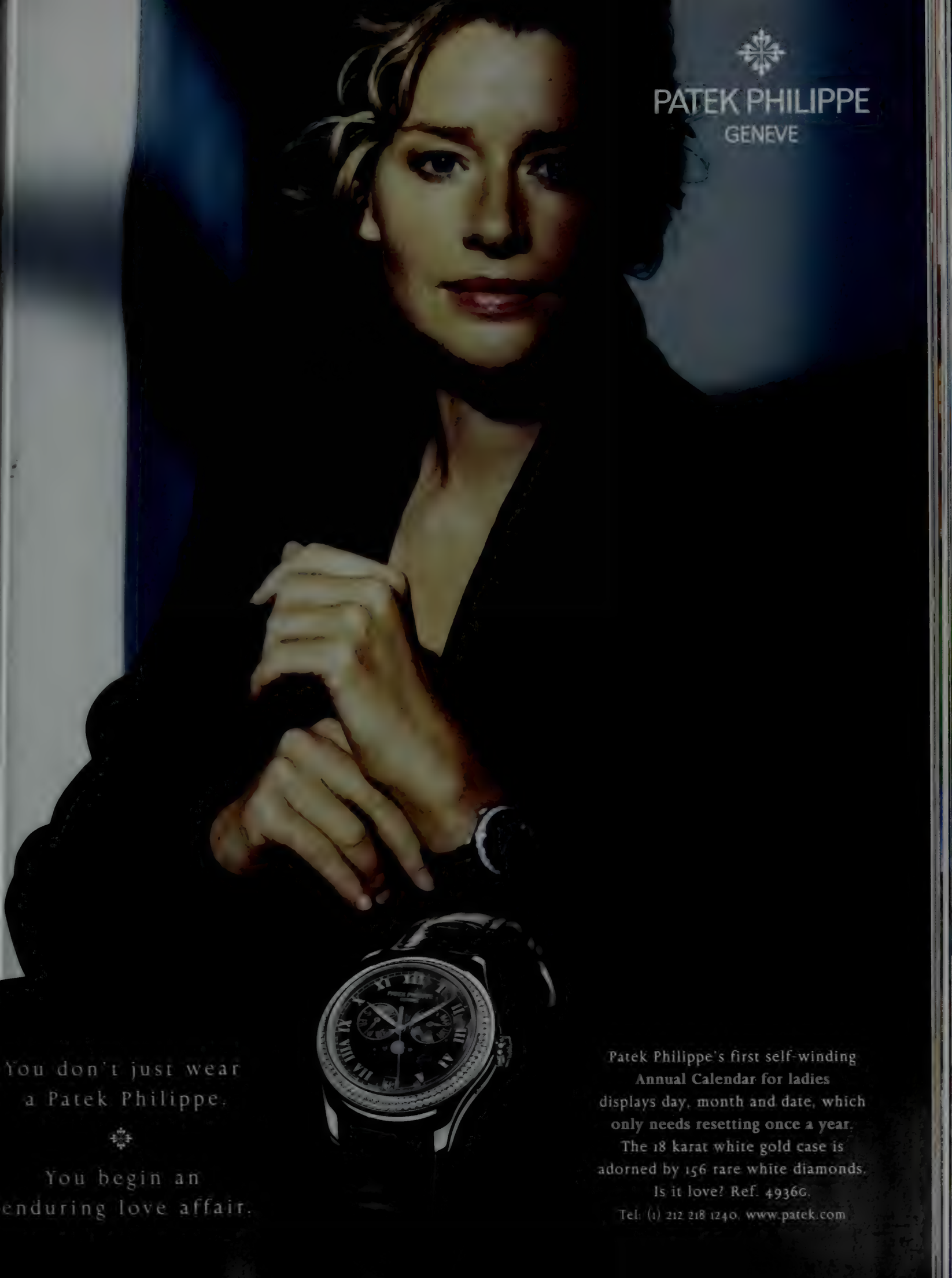
MAKING THE LEAP

As I read through the August issue of *AD*, I found that I returned to the "Caribbean Classic" feature numerous times. While the setting, interiors and architecture are all beautiful, it is Dan Forer's exceptional photography that caught my eye. His use of natural light, which highlights Twila Wilson's brilliant use of color in the interior and exterior shots, gives this lovely home and its surroundings a magical HD quality that seems to leap off the page. The final, foldout shot has an emotional impact that, for a moment, will have you convinced...you are there.

Lex Moritz Avior
Plano, Texas

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LEFT: A Massachusetts house ("A Bend in the River," June 2007).

HIGH DESIGN

What a dream pairing for Ty Warner, having I. M. Pei and Peter Marino do their parts to create that delicious penthouse atop the Four Seasons Hotel in New York City ("Manhattan Suite," July 2007). The views are unparalleled, and I particularly enjoyed the way Marino took the interior down a notch for the bedroom, which is serene but still retains a sense of drama.

RAJIV SINGH
BOSTON, MASSACHUSETTS

PENTHOUSE PREFERENCE

Your July issue included two amazing penthouses: Robert A. M. Stern's writing retreat ("Before & After: Miracle on 34th Street") and Ty Warner's glossy apartment ("Manhattan Suite"). I know which one I prefer, but I'd happily live in either.

FRANK JESSUP
PITTSBURGH, PENNSYLVANIA

RELAXING REMINDER

I have been to Bali many times, and the La Jolla, California, beach house ("A Tranquil Focus," July) did indeed suggest that calm feeling one gets in quieter sections of the island.

JANINE ANTOLI
OMAHA, NEBRASKA

IS THE GRASS GREENER?

One can't argue with the pristine setting on Long Island occupied by the Shingle Style home designed by Francis Fleetwood ("Bohemian by the Sea," July). As enjoyable as the interiors were, I was especially taken with the architecture, though we never got to see the side of the house facing away from the sea.

KIM CHIANG
SPOKANE, WASHINGTON

ONCE MORE AROUND THE BEND

As enamored as I am of the many great residences *Architectural Digest* publishes, I continually find myself revisiting the Massachusetts house in the June 2007 issue ("A Bend in the River"). There are some houses I admire for their drama, others for their interiors, still others for their sense of whimsy. But this house, designed by architect Maryann Thompson, gives you that wonderful feeling of being outside when you're still inside, an aesthetic pioneered by the likes of Le Corbusier and Frank Lloyd Wright. Such an atmosphere almost makes the wraparound porch seem superfluous, though, of course, I wouldn't change a thing.

WILLIAM SIMPSON III
MADISON, WISCONSIN

REMEMBRANCE OF DUDES PAST

I have always loved the rustic houses and country getaways featured in your June issue. The log house owned by Tommy Mottola and his wife, Thalia ("Design Notebook: Colorado Cowhands," June), is no exception! The property reminds me of a dude ranch in Tucson, Arizona, that I used to visit as a child. I have fond memories of finishing a horseback ride and then settling into a comfortable chair in the living room to eat steaks or chili in front of a roaring fireplace. Mottola's house has the same rustic charm, warmth and "hip, western vibe" as that ranch of my childhood. And the "tradition with a twist" design truly sets it apart from the average ranch house. The Mottolas are lucky to have such an inviting retreat with stunning views of the pristine Elk Mountain Range.

MARGARET MORRIS
ATLANTA, GEORGIA

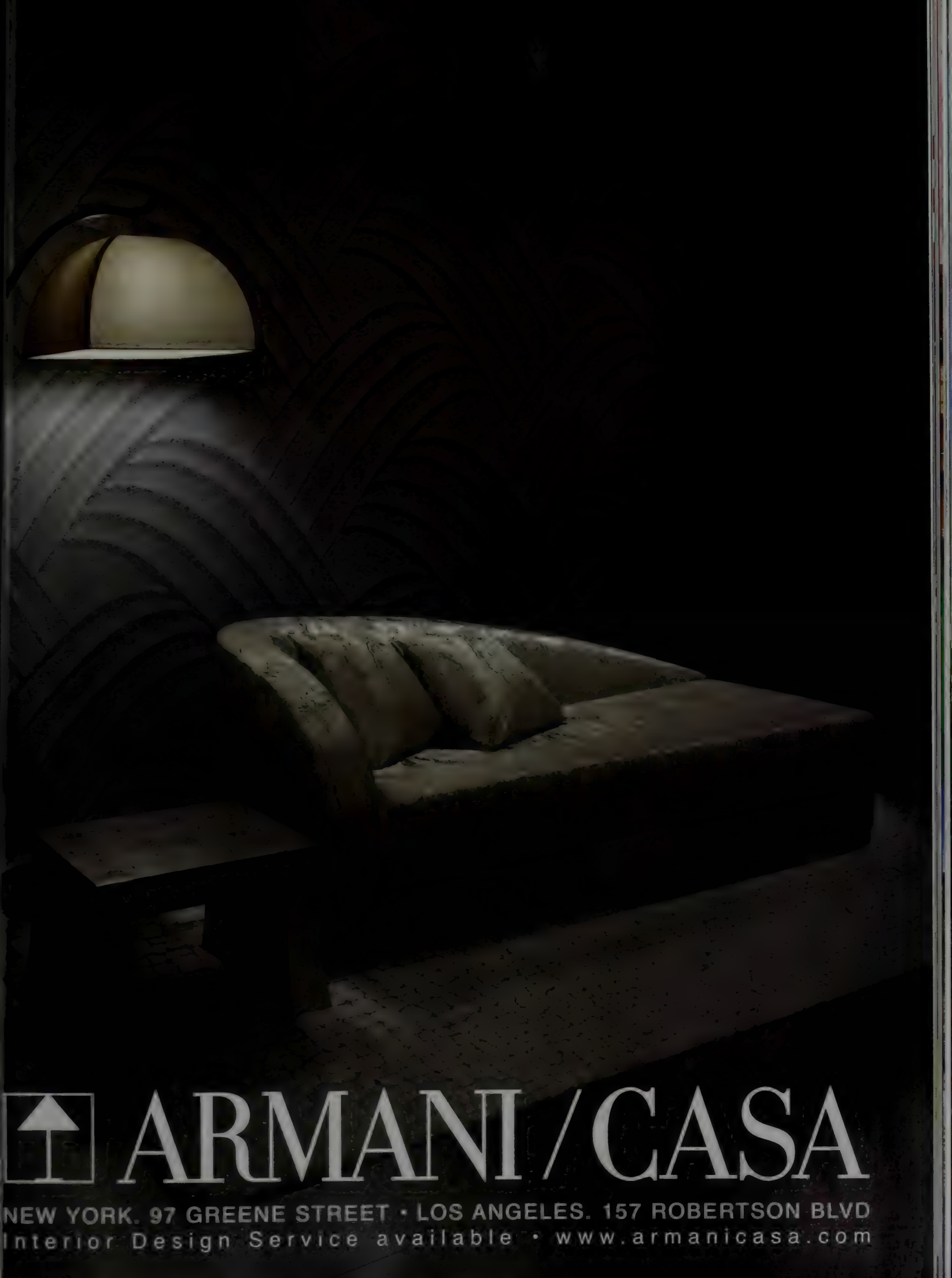


ABOVE: A view from a New York penthouse ("Manhattan Suite," July 2007).

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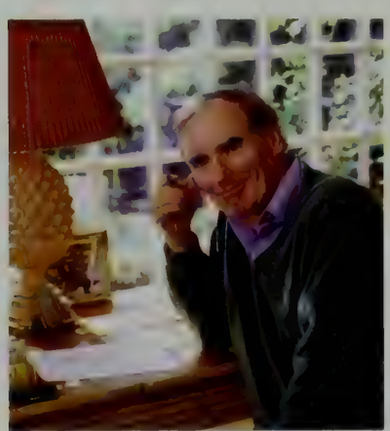
Ralph Lauren has produced and directed the great American movie. Ricky costars. The movie has become part of the lives of people all over the world. They want to play a role in his movie. He recently opened a store in Russia featuring his unique drama. Ralph Lauren's movie may be the longest running in history. This year he celebrates his 40th year as producer of sheer glamour in both fashion and the home. Our cover and the feature on page 162 reflect his truly unique vision. Ralph Lauren wins our Oscar.

It's a testament to the scope of Michael Taylor's talent that an unpublished house he designed more than two decades ago near Palm Springs appears as fresh today as it did when it was photographed in 1986. From his unexpected pairings of objects and materials to his gift for interiors that were both creative and comfortable, Taylor wasn't just innovative, he was revolutionary, and his long reach is still felt throughout the design world. Turn to page 100 to see how he transformed an ordinary ranch house in the California desert into something truly exceptional.

This month, we again bring you our special Travels section. You'll want to read all about three spectacular and very different hotels—on the ocean in the Seychelles, in the bush of northern Kenya and right in the middle of Manhattan on Fifth Avenue.

If you happen to be in Chicago on November 13, please stop by the Ralph Lauren store at 750 North Michigan Avenue. I'll be there from 6:00 to 8:00 P.M., signing copies of our most recent book, *Private Views: Inside the World's Greatest Homes*. And, as always, be sure to check out ArchitecturalDigest.com for interviews, designers' tips and shopping with frequent updates. Log on now.

Paige Rense, Editor-in-Chief



GERALD CLARKE ("Architectural Digest Visits: Ralph & Ricky Lauren," page 162; "Hotels: The St. Regis," page 128). "Everything Ralph Lauren does is meticulous, stylish and well designed," says contributing writer Gerald Clarke. Lauren's retreat on Jamaica is no exception. Unlike some of the newer houses on the island, "which could be anywhere," says frequent Caribbean visitor Clarke, the house the designer shares with his wife and children "is not pretentious. It has the charm of the island, down to the banana-leaf matting in the master bedroom." For his other story, Clarke stopped by The St. Regis in New York to check out designers Stephen Sills and James Huniford's thoughtful update of the storied hotel. What struck him most was the quiet: "When it was built, the area was residential; now it's the heart of Midtown. Despite the busy traffic on Fifth Avenue and the side streets, you don't hear a whisper," he says. Clarke's biography of Truman Capote, on which the 2005 movie *Capote* was based, was recently reissued by Carroll & Graf.



PATRICIA LEIGH BROWN ("Big Island Living," page 202; "Historic Design: Oasis in the Desert," page 100). An Indian Wells, California, residence by the legendary Michael Taylor and a Balinese-inspired retreat on the Kohala Coast by another San Franciscan, Paul Vincent Wiseman, "are both in pretty rugged natural settings," says contributing writer Patricia Leigh Brown. "One is located in a desert, and the other is on a Hawaiian island, but the design of each is guided by a very strong, restrained hand. Both show a judicious use of color and modulate the light in creative ways—Taylor with screens and Wiseman with screens and overhangs." As she wrote about the designers, Brown noticed another similarity between the two: the relationships the men formed with their clients. Wiseman, as was Taylor, is "very much buoyed by his clients and keyed in to them as people," she explains, adding that both projects fulfilled their clients' emotional, as well as aesthetic, needs. "It's almost as if the design becomes an antidepressant," she muses.

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MATT WARGO ("Architecture Notebook: Romancing the Stone," page 62). "I'd never seen so many golden finches before. It was so quiet, all you heard were the birds. There were hundreds of them," says photographer Matt Wargo, who traveled to Pennsylvania horse country to shoot a house by architect John D. Milner and interior designer Virgil M. Greca. Though it's just about an hour outside Wargo's home base of Philadelphia, the location "is very isolated and very peaceful," he notes, but perfect for bird watching—besides the finches, he caught glimpses of cardinals and blue jays. He was just as taken with the scenery inside the house: "It was gorgeous—extraordinary," he recalls of the French-style stone residence. In 2005 Wargo's photograph of Robert Venturi's Vanna Venturi house appeared on a postage stamp, part of the U.S. Postal Service's Modern Masterworks of American Architecture series.



NANCY COLLINS ("Past Perfect on Fifth," page 210). Complete with a floor-through living room, a grand residence on Fifth Avenue "is one of those New York apartments that you don't see very often," says contributing writer Nancy Collins. The space is the latest in a decades-long series of collaborations between designer Carleton Varney and his Manhattan clients, who "have the kind of relationship a decorator dreams of," notes Collins. Such a rapport may be unusual for other designers and their clients, but it's par for the course for Varney and his. After meeting Varney several times, Collins has concluded that he is "smart and fun at a dinner party, and he's smart and fun when he's decorating your dining room—where he usually winds up after the fact, since most of his clients end up being his friends!"



KIM SARGENT ("Palm Beach Passage," page 240). Contributing photographer Kim Sargent generally books his shoots "a good month out," he says, a function of his and his clients' busy schedules, but a lot can happen in a month, as it did when he planned to shoot a Palm Beach, Florida, project by interior designer Scott Snyder. "A week before, a tropical storm passed through," he reports. Instead of calling it off, Sargent made the best of it, because "you learn not to run away from Mother Nature in this business," he says. And the house itself was unscathed; in fact, he adds, "nothing was out of place inside," so he managed to get everything he needed, save for a few exterior photos that he returned to take a few months later.



MARY E. NICHOLS ("Heightened Perspective," page 218). Although contributing photographer Mary E. Nichols has been in plenty of houses in Los Angeles, shooting them *and* restoring them (she's currently working on a Georgian-style place in the city's Hancock Park neighborhood), she can still be dazzled. That's exactly what happened when she headed up to the Hollywood Hills to document Ernie Carswell and Donald Kreindler's Mediterranean-style residence, designed by Mica Ertegün and her associate John C. Schaberg. "When you're standing in the house, with the pool and the lights of the city beyond, it's how you imagine life in Los Angeles to be," she says. She was equally delighted by the company she had—the designers and the owners were all there, along with the resident pair of Staffordshire terriers. "Everyone was so lovely," she says, "and so kind!"



MICHEL ARNAUD ("Renaissance Revival," page 226). "The western orientation of the house was particularly nice, and the light was beautiful there. I didn't have to use a lot of additional light," says photographer Michel Arnaud, who traveled to a village just outside Turin, Italy, to shoot a farmhouse (parts of which may date to the 15th century) painstakingly restored by its owners, Susie and Gianni Ropolo. Such ideal conditions allowed him to hew closely to his preferred naturalistic style—"I like to keep the feeling of sitting in the house," he says—and made the shoot a pleasure. As he puts it, "When it's exciting, you don't feel the challenge. When it's a special project, you feel inspired."



PENELOPE ROWLANDS ("Architecture Notebook: Romancing the Stone," page 62; "Hotels: Maia Luxury Resort & Spa," page 118). Architect John D. Milner and landscape designer Bill Bensley "are Americans who distilled other cultures; both have very strong visions," says contributing writer Penelope Rowlands. In Milner's case, the farmhouses of rural France were the starting point for a stunning and wholly original residence in rural Pennsylvania. Bensley, who she says is blessed with "an amazing visual memory," traveled throughout Africa for inspiration before tackling the landscape and the interior design (his practice has expanded to include both) at Maia Luxury Resort & Spa in the Seychelles. Rowlands's 2005 biography, *A Dash of Daring: Carmel Snow and Her Life in Fashion, Art, and Letters*, is available from Atria Books.

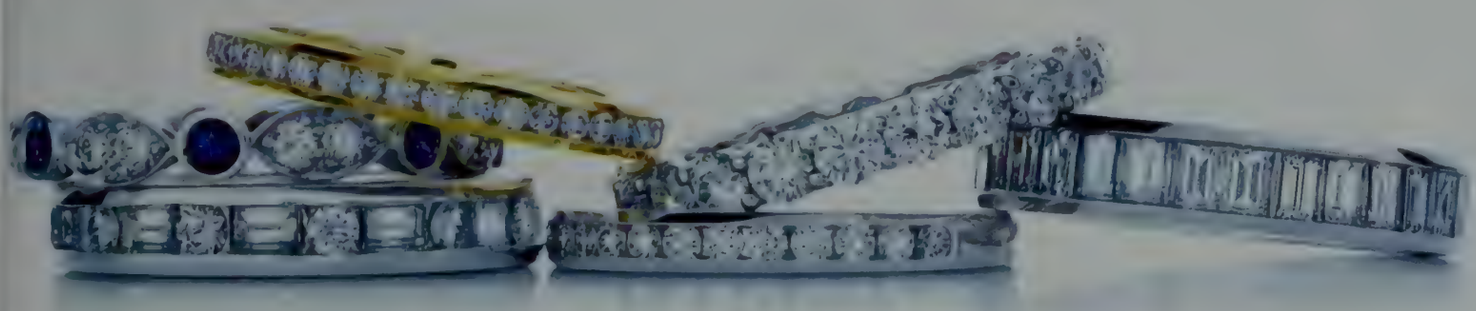
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Romancing the Stone

In the Hills of Eastern Pennsylvania Rises a Prototypical French Farmhouse

Architecture by John D. Milner, FAIA/Interior Design by Virgil M. Greca/Landscape Architecture by Jonathan Alderson
Text by Penelope Rowlands/Photography by Matt Wargo



THE TIMEWORN STONE marker at the side of the winding driveway, measuring the distance in kilometers to the house ahead, is of the kind to be found all over France. It's also the first of many clues that, although the residence at the end of the road is located in the hills of eastern Pennsylvania, it takes its design cues, in countless ways, from the ancient stones of *la France profonde*.

When approached from the south, the house of this retired executive and his wife seems, despite its substantial, 24-room floor plan, unobtrusive. "We wanted it to be a relatively small-scale-looking complex that didn't reveal itself in its full size until you were actually in the house," recalls architect John D. Milner. He drew inspiration for its design from the farm buildings of rural France, which he admires for the way they "have a variety of scales and are assembled around one or two courtyards."

Milner, who teaches historic preservation at the architecture school of the University of Pennsylvania, devotes half of his practice to preservation

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Architect John D. Milner collaborated with interior designer Virgil M. Greca and landscape architect Jonathan Alderson to realize a couple's eastern Pennsylvania farmhouse. ABOVE: The residence's 24 rooms are dispersed in wings that appear to have been added over many years. BELOW: The exterior is clad in local fieldstone and in brick, with the roof done in terra-cotta tiles.



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JAGUAR



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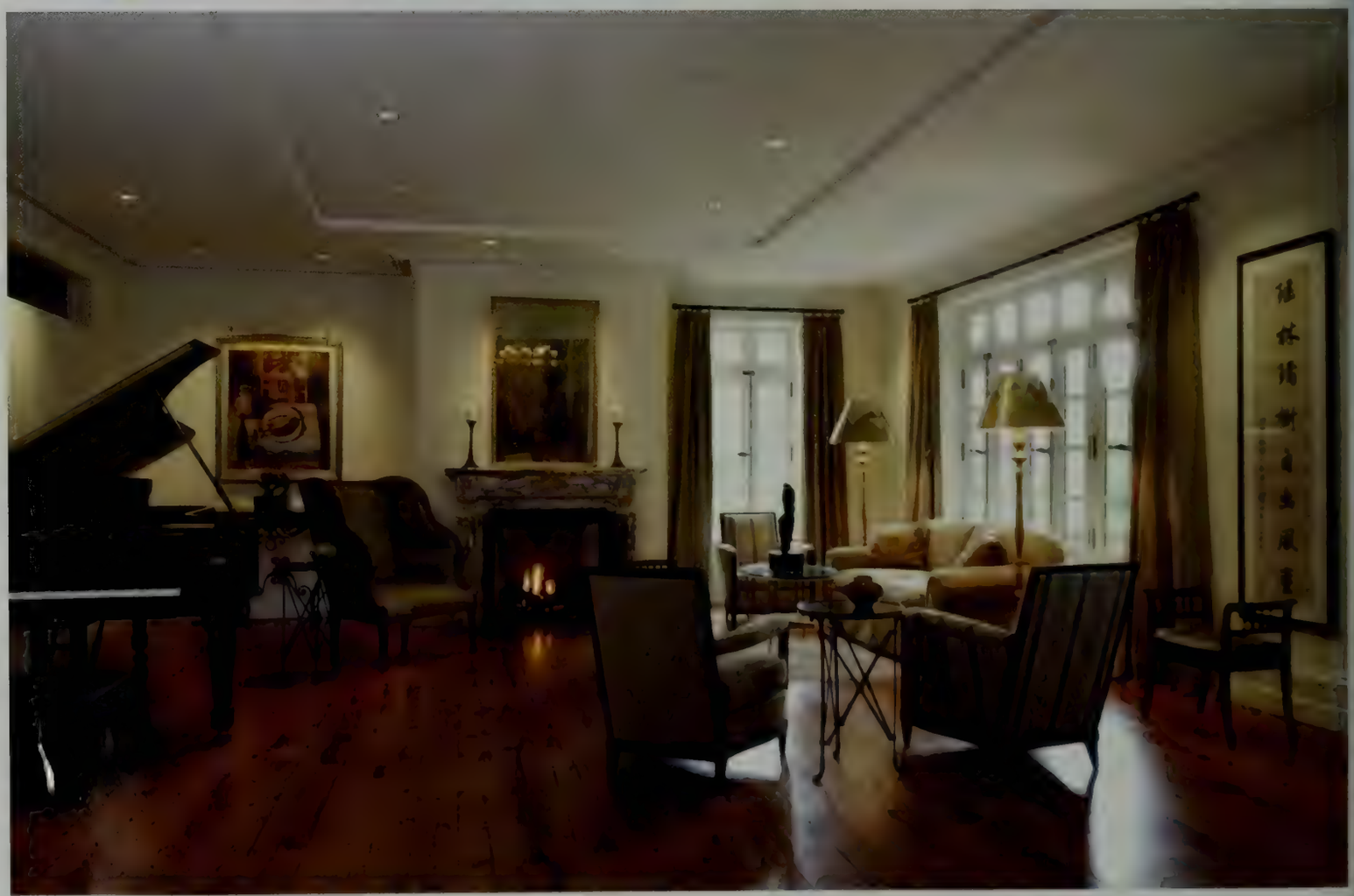
and the rest to new residential design. "I learn so much about design by working on historic buildings—just the way the details resolve themselves," he remarks. "One discipline informs the other."

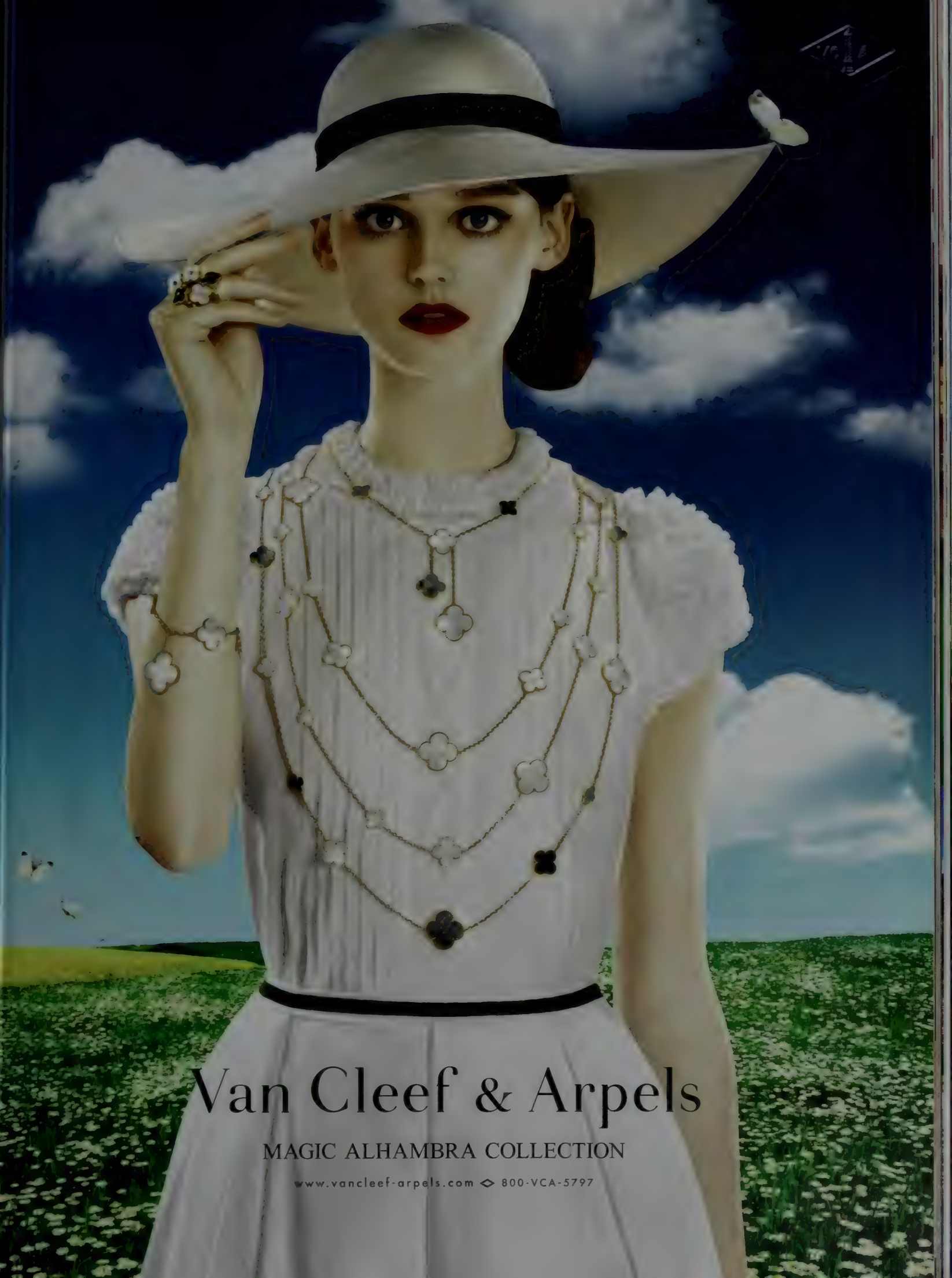
And so they do here. Milner turned to what the wife laughingly calls the "architectural boneyards" of Europe for both relics and inspiration. The architect scavenged with enthusiasm, mainly in France, alerting his clients when he came upon an enticing piece of stonework or a compelling design idea.

At times, such found elements dictated the course of the overall design, as in the case of the beguilingly diminutive shed-roofed structure in the central courtyard garden (artfully landscaped, as elsewhere, by Jonathan Alderson). An allée of 17th-century Spanish columns leads up to what Milner calls the tiny house's "Alice in Wonderland" door (from India, and also small scale). When the architect came across it and the columns near Avignon, "they seemed to belong together," he remembers. "I said, 'Why don't we put these

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LEFT: Milner organized the house around a central garden courtyard, an area that includes, just beyond the 17th-century stone columns, a small cottage for the couple's grandchildren. BELOW: The fireplace in the oak-plank-floored living room has a late-18th-century French marble mantel. Donghia armchairs. Baker sofa. Sofa chenille and armchair stripe, Brunschwig & Fils. Low table, rear, John Rosselli. Drapery linen, Rogers & Goffigon.




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Milner turned to what the wife laughingly calls the "architectural boneyards" of Europe.



continued from page 66

elements together and make a grandchildren's cottage?'"

Given such diversions, it's no wonder that the entrance to the main residence "is really not the big deal," as Milner puts it. "It's one of a series of events." The door opens to an ample foyer; the hallways on either side seem luxuriously wide, the better to display the couple's art collection, much of which is from the Far East. ("We just like the looks of it," the husband explains.)

For interior designer Virgil M. Greca, "the house really was the influence," he says. "It has a sparseness to it." He kept his design similarly spare, letting the architecture's generous volumes take center stage. Greca, who has collaborated with the couple on other residences, employed a design vocabulary developed with them over many years, working with a muted palette.

There is something liberating about the interiors, as the wondrously airy living room demonstrates. There are just a few pieces on display—the owners are vehemently anti-clutter—but every last one is intriguing, notably the high-winged concierge chair, upholstered in soft olive-green leather. Draperies the color of pale moss are in keeping with the prevailing earth-toned palette. (They're also an aberration: At the owners' request, there are no other window treatments in the house.)

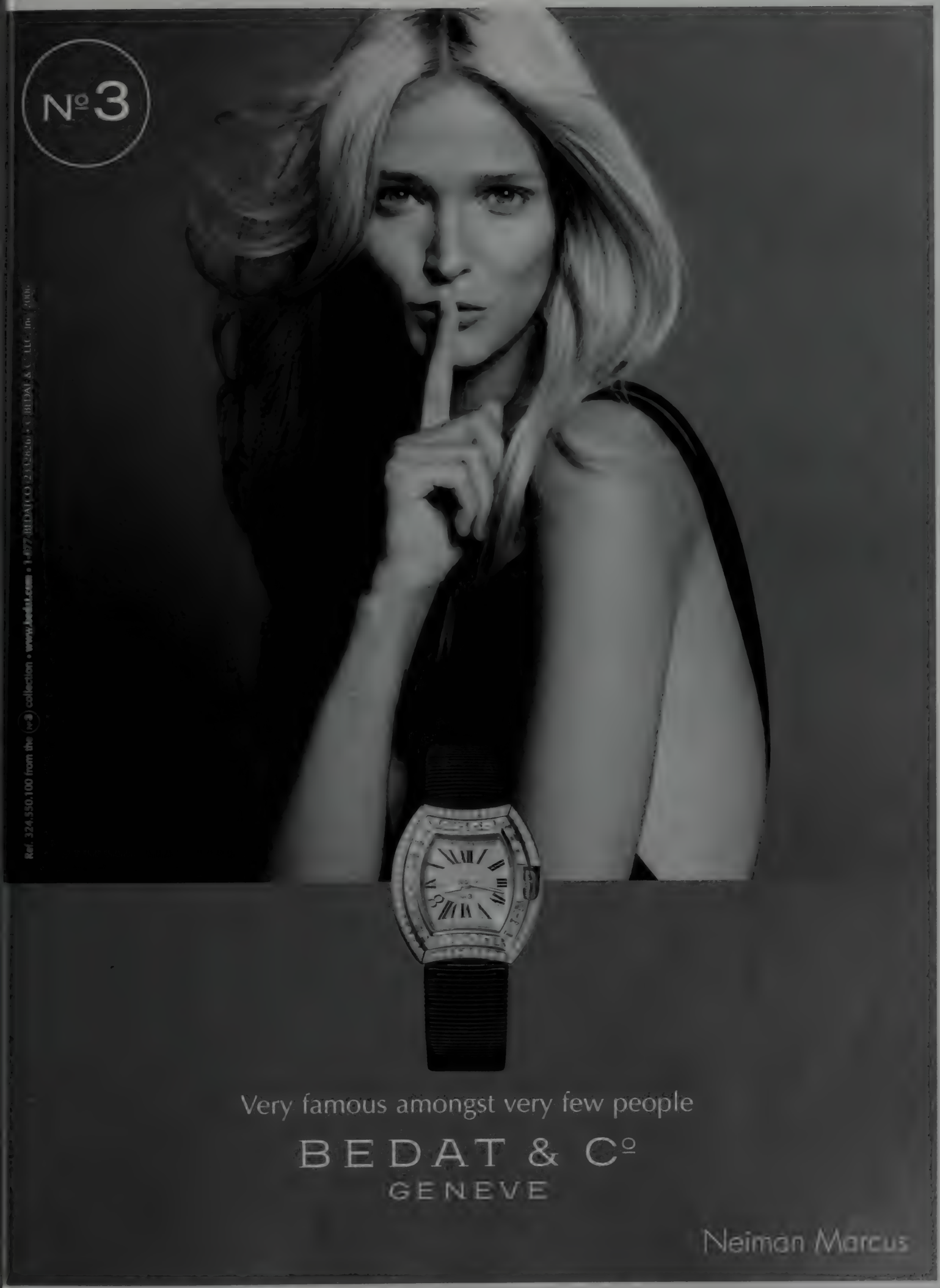
No space telegraphs the reigning aesthetic more concisely than the adjoining dining room. The clean-lined Spanish colonial sideboard and dining table, found in separate antiques shops in New Jersey, are two of a kind: Both are of amuguis, a heavy tropical wood, and date from the late 18th century. Given the strength of the furnishings, "we thought we needed an unusual light fixture" as counterbalance, Greca notes. When he

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ABOVE: An 18th-century six-panel folding screen and three circa 1000 Korean scrolls are among the artworks in the dining room. The amuguis table and sideboard are Spanish colonial. The hanging light is from Holly Hunt.

LEFT: Flanking the master bedroom's fireplace, which has an 18th-century limestone mantel that Milner found in France, are a pair of 19th-century Chinese ceramic wine jars. The chair, with a Dedar fabric, and the side table are from Robert Allen.


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continued from page 68

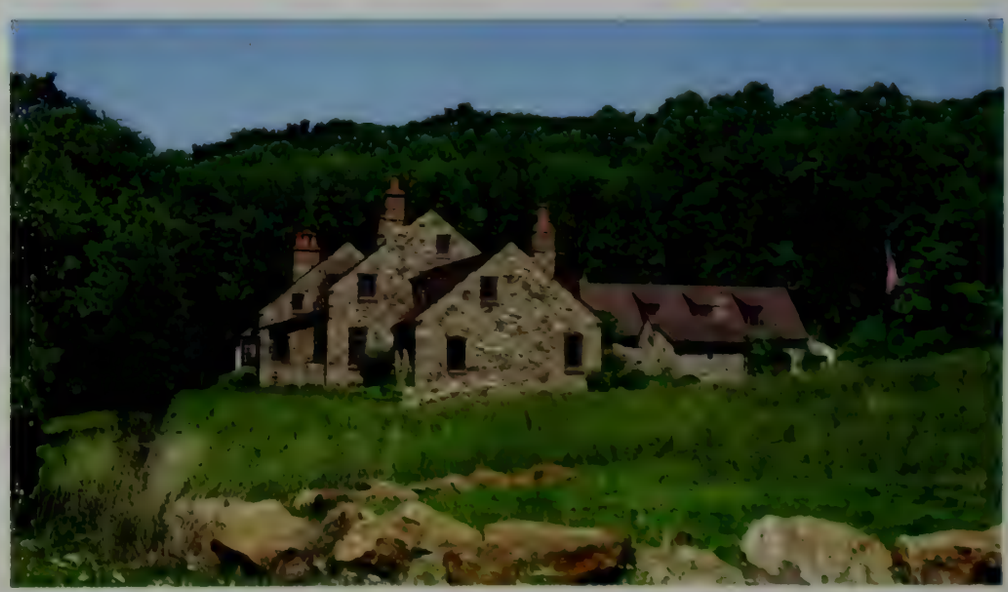
came across one resembling a clutch of candles suspended on a wood shelf on a shopping trip to New York, it seemed exactly right.

The dining room also effectively displays its art, which includes three mysteriously evocative 1,000-year-old Korean scrolls from the Koryo Dynasty, probably from a Buddhist monastery.

For Greca, the house is all about artful combinations. "I tried to mix the old with some of the new so that it would look collected. I wanted it to have a Continental feeling." No room achieves this more felicitously than the expansive kitchen, which was designed with input from the husband—a gourmand and an accomplished cook. As a result, it has bistro-like proportions yet is homey, too. "Mostly this is where we entertain," the husband says. "People like to be here."

The kitchen feels impossibly French, with its long white-walnut winery sorting table, café chairs and distinctive hearth (designed by Milner and "based on French fireplaces that I love"). Sitting at the long table, the wife recalls telling the architect at the start of the project that she wanted her home "to be stalwart and safe-feeling." Here, in the very heart of the house, it's clear how well he succeeded. □

ABOVE: The architect dramatized the interior of the poolhouse, which includes furniture of his design, by giving its high, uplighted ceiling ornamental stained-fir trusswork. The floor is surfaced in Beaumaniere limestone.



RIGHT: From the western side of the hilly property, the house's profile reveals how Milner staggered the volumes, giving them varying heights and setbacks, to prevent the large residence from appearing overscale.



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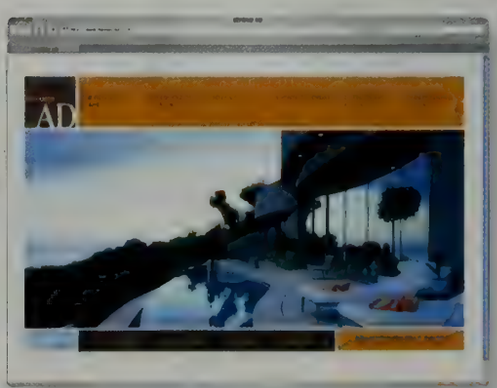


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This trend of talent continues in 2008 as the "Divine Miss M," Bette Midler, joins an A-list line-up of resident performers at The Colosseum®. With four GRAMMY® Awards, a Tony and an Emmy to her credit, Midler descends upon Las Vegas with a big, bold show like nothing the city has ever seen. An utterly whimsical experience, it is filled with plenty of gags, guffaws and girls, plus accompaniment from the "Kiss My Brass" section. This bawdy show is definitely for adults only.

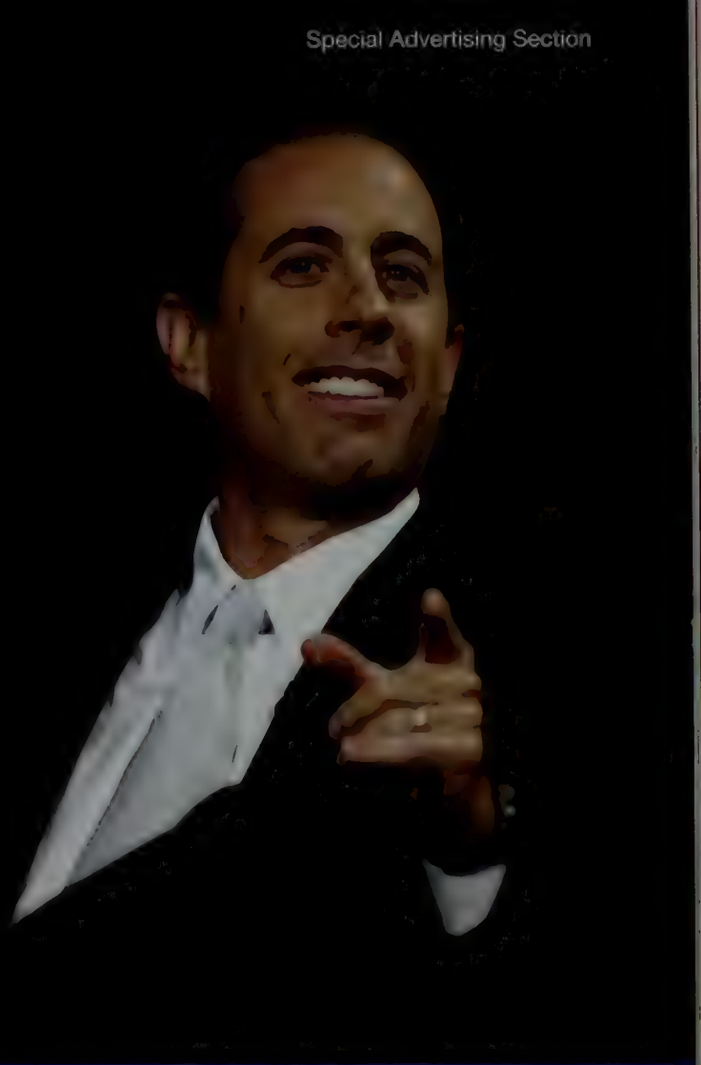
Midler's performance follows in the footsteps of other great artists who have made a commitment to Caesars Palace. Céline Dion wraps up her five-year run at the Colosseum in December—so now is the last chance to witness her magnificent one-of-a-kind show. An evening spent with Celine is nothing short of extraordinary. She creates her own universe on-stage, and then shares it intimately with the audience in a way that heightens and intensifies their senses. You'll leave the show seeing more than you did the day before. Elton John's spectacular, "The Red Piano," redefined the Las Vegas show when it first made its debut. It dazzles audiences with a 40-year retrospective of unforgettable songs complemented by original videos created by David LaChapelle and presented in high-definition on a large LED screen behind the stage. The stage itself lends even more character to the show; it is littered with trashed neon and obsolete Vegas signage that set the scene—a little bit playful, a little nostalgic and undeniably all grown up.

Beloved comedian Jerry Seinfeld has extended his Caesars Palace contract to include dates through 2009. Seinfeld will also star at the 2007 Comedy Festival, returning to Caesars Palace this November for the third straight year. The four-day event (November 14-17) will feature multi-artist performances, tributes, stand-up and sketch comedy, all taking place in a variety of venues throughout the resort.

In addition to these outstanding acts, touring artists keep things interesting at The Colosseum. Recent visitors have included Lionel Richie, Stevie Nicks, Luis Miguel and Jacky Cheung, rounding out a roster of talent that makes Caesars Palace a premiere venue for entertainment in Las Vegas.

Tickets for Bette Midler, Céline Dion, Jerry Seinfeld, the 2007 Comedy Festival and Elton John are now available. Purchase at The Colosseum Box Office, online at **CaesarsPalace.com**, *or via telephone at (702) 474-4000.*











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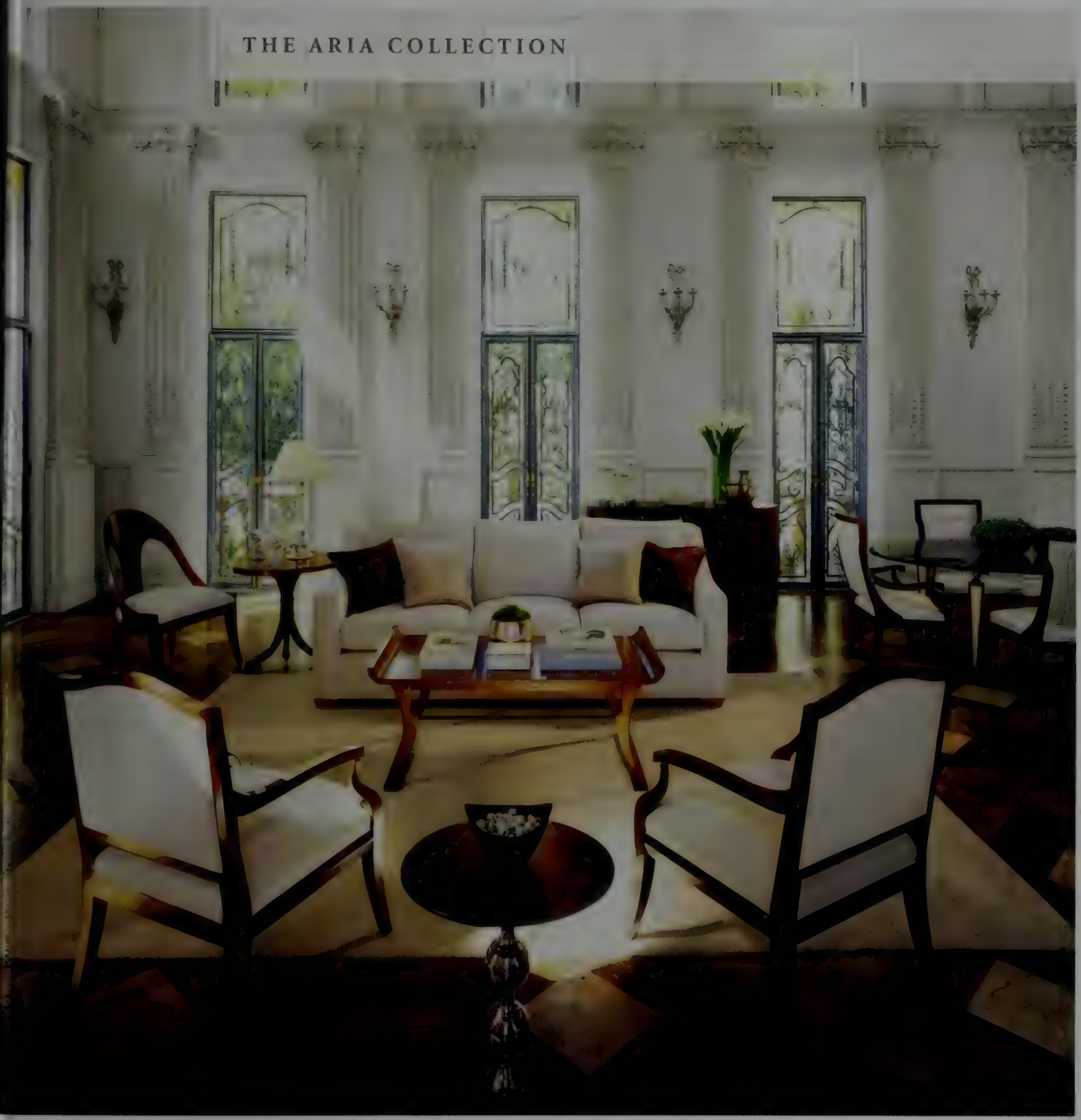
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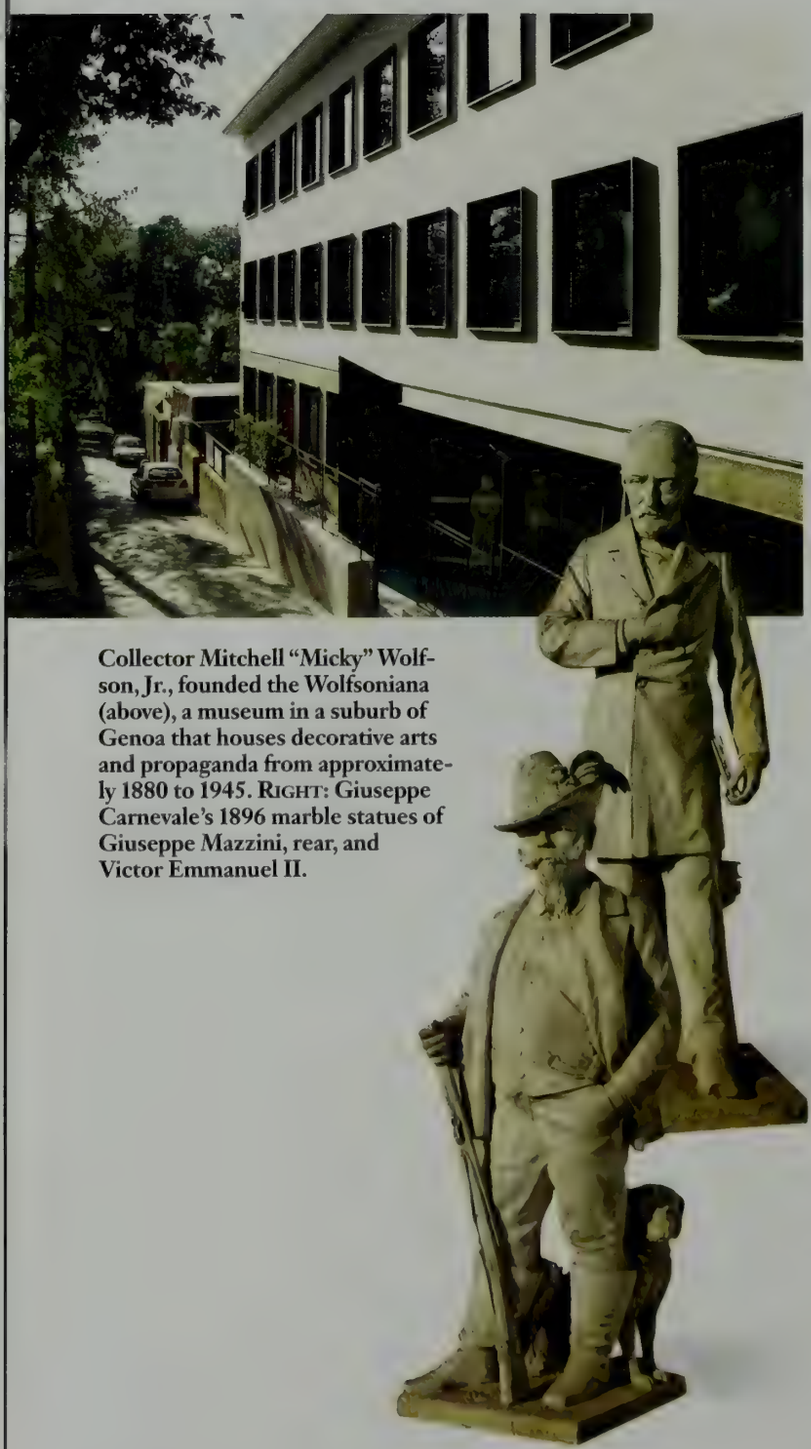
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To Italy with Love

An American's Trove of Decorative Arts and Ephemera Finds a Home in Genoa

By Michael Frank



Collector Mitchell "Micky" Wolfson, Jr., founded the Wolfsoniana (above), a museum in a suburb of Genoa that houses decorative arts and propaganda from approximately 1880 to 1945. RIGHT: Giuseppe Carnevale's 1896 marble statues of Giuseppe Mazzini, rear, and Victor Emmanuel II.

INSATIABLE COLLECTORS WHO go off on an unusual tangent, following some secret muse of appetite and interest, aren't such a rare breed in America. But rare is the collector who then takes his or her assembled goods and sets them up in a place far away from the United States. Peggy Guggenheim, with her Surrealists and her moderns tucked away in Venice's Dorsoduro, is the obvious example. Now, in a very different style, there is Mitchell "Micky" Wolfson, Jr., with his Wolfsoniana in Nervi, a leafy suburb of Genoa.

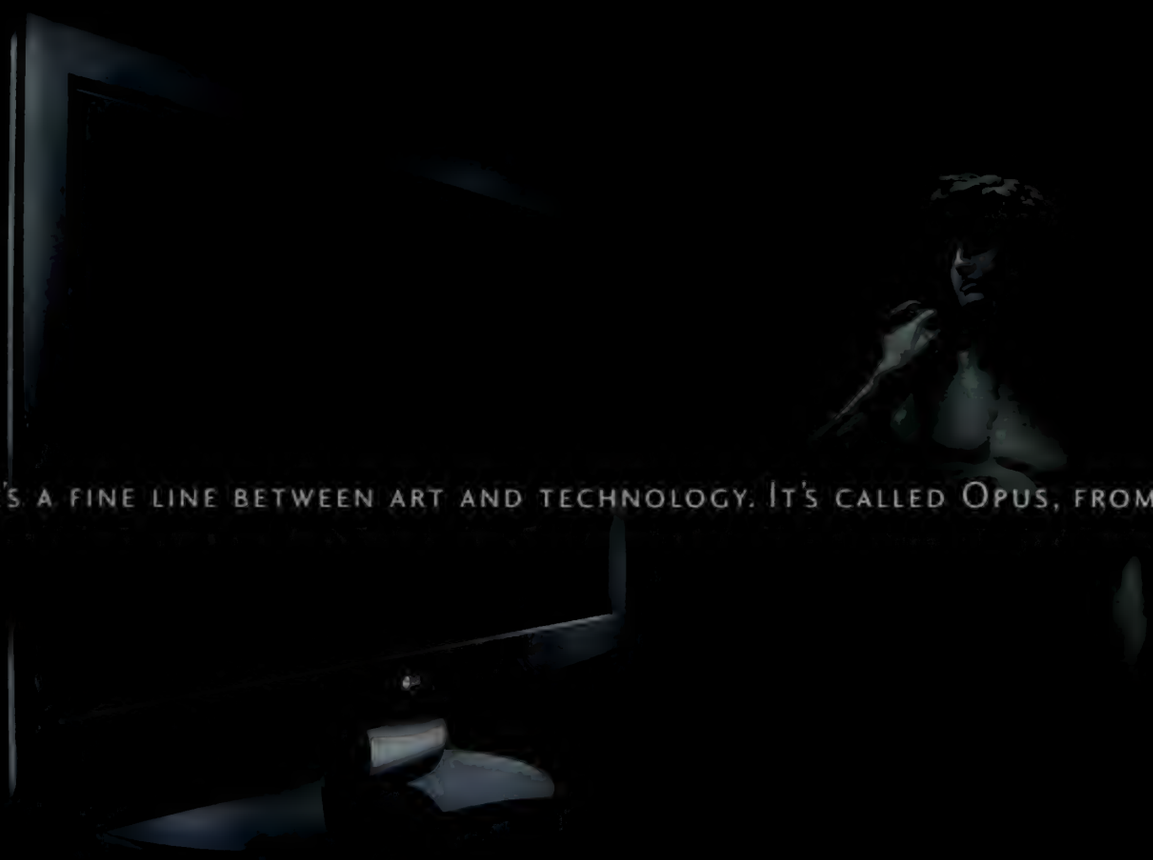
Strictly speaking, Wolfson is a hybrid, since he has divided his collection between two museums (the other one, named Wolfsonian—no *a* at the end—is in Miami). The Wolfsoniana, however, is highly focused and, by theme and intent, conveys a marked autonomy. The museum presents, in rotation, a sampling of more than 20,000 works of applied and decorative arts, along with printed matter and ephemera, much of it created or published in Italy between 1880 and 1945. The period begins with the unification of Italy and embraces the rise of industrialization, the rise (and fall) of dictatorships and both world wars; in short, what Gianni Franzone, one of the curators, calls "the birth of the contemporary world."

Why Genoa, why Italy, and why this specific piece of history? "Genoa, quite simply because I am a victim of circumstance," Wolfson says. After receiving a master's degree in international relations from the Johns Hopkins center in Bologna, Wolfson began his career in Washington, D.C.;

continued on page 76



RIGHT: A 1933 chair in the Novecento style by Marcello Piacentini, a favored architect of Italy's Fascist regime.



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ABOVE: A Futurist painted ceramic coffee and tea set by Casa Giuseppe Mazzotti, circa 1925.



ABOVE: Tiles with Fascist themes, 1931–32, by Corrado Cagli and Dante Baldelli.



"My father always instructed his children to trust the public, to give back," says Wolfson (above). The other part of his collection is in The Wolfsonian–FIU in Miami. ABOVE RIGHT: An 1890 pyramidal bed by Alberto and Fabio Fabbi.

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then, because he spoke some Italian, he was posted to the consulate in Genoa in 1968. "The city was an unfathomable place, a secretive place," he recalls. "In the '60s it was a piece of continuing old Europe, as Henry James had depicted it in *The Europeans*. Powerful families were still intact; fortunes were still intact; the city had a society that felt 18th century. Like all great societies and civilizations, Genoa didn't just end, it wound down."

It took Wolfson some time—until long after he left his position at the consulate—to feel welcome. "The Genoese are very pleased to know foreigners at first. They're amused, and they're entertained, because they know you are going to go away. When you don't go away, they're startled, and then they're confused."

Wolfson not only didn't go away, he set down roots. He was briefly married to a woman from Turin ("They thought of her as foreign, too"); he established a part-time home in the city, which he still maintains; and he began to collect evidence of the cultural and political shifts, not just in Genoa but throughout Italy, that had stimulated his imagination. After many decades—and not without some effort—he convinced the city to accept his collection. At the same time, he established a study center in Genoa that houses a library of some 7,000 volumes, architects' and artists' archives, posters and other ephemera.

"In school I had studied the history of the unification of countries," Wolfson explains. "To me, this period, from 1880 to 1945, was very much a time of resolving questions of identity, not only in Italy but in Germany and elsewhere in Europe, obviously, as well. I am not someone who easily trusts language and literature.

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"You can write or say anything. But objects are not allowed to lie. A glass, a table, chairs, buildings, silverware, posters—all these things capture and reflect their moment."





ABOVE: Carved scroll mounts flank an 1879 inlaid walnut secretary by Paolo Campodonico. "I believe you can get closer to people's behavior by reading the language of objects than you can reading history or a novel," says Wolfson.



ABOVE: A 1902 chair by Luigi Fontana & C. TOP: Antonio Rubino created a child's bedroom, circa 1921.

continued from page 76

You can write or say anything. But objects are not allowed to lie. A glass, a table, chairs, buildings, silverware, posters—all these things capture and reflect their moment."

Wolfson's goal, with his museum, is to invite visitors to "discover either individually or collectively what human beings were thinking and doing at a particular time. I want people to reflect on human behavior, to come at things fresh."

How does all this translate into the actual Wolfsoniana? The museum is housed in a former school, built in 1957 in Nervi's Serra Gropallo park, not far from the Gallery of Modern Art, which already contains several paintings and two period interiors on loan from the Wolfsoniana. The juxtaposition with the established museum confers some immediate legitimacy on the new one; and since the sloping park that overlooks the vibrant Mediterranean is one of the most inviting open spaces in all of Liguria, it also makes for a particularly pleasing museum experience.

A visitor to the Wolfsoniana is greeted by four statues, made in 1896, of Victor Emmanuel II, Mazzini, Cavour and Garibaldi, the major players in the unification of Italy. These marble portraits dominate the slightly claustrophobic entranceway and impose a clear framework. "I want people to walk past these pivotal figures to see what came about after, and in many ways because of, them," Wolfson says.

The collection extends across two upper floors. Through rotating arrangements of objects from the museum's holdings, together with regular temporary exhibitions, it seeks to invoke these tumultuous six decades by focusing on exoticism, Art Nouveau and Art Déco, Futurism, propaganda and on through the beginning of industrial design.

There are various ways to take in the Wolfsoniana. You can proceed through the museum chronologically or movement by movement and find ample illustration of, say, what an Art Nouveau living room might look like (furniture by Luigi Fontana & C. for a Pugliese client stands out), or a set of propagandist ceramic tiles (a suite designed by Corrado Cagli and Dante Baldelli illustrate the Fascist motto "Believe, obey and fight"), or a Rationalist chair (Luigi Vietti's 1933 armchair, which wittily exposes

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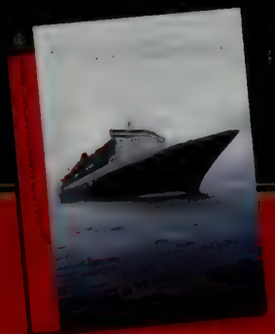

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continued from page 78

its use of laminated wood). But it's arguably more in keeping with Wolfson's expressed wish to have people rethink their preconceptions by reflecting on those pieces of the collection that seem eccentric, brooding or strangely offbeat.

According to Silvia Barisione, one of the collection's longtime curators, Wolfson has always been especially drawn to artist-designed furniture and decorations. The museum has a particular emphasis on the career of Rome-based Duilio Cambellotti, whose sober and refined Arts and Crafts–influenced furniture expressed a renewed interest in folklore. There is nothing quite like a cabinet he made in 1925 and titled The Night, which is designed around female agricultural figures whose ivory faces are enveloped by walnut mounts. Is it furniture? Sculpture? A comment on the struggle of these hardworking peasant women slyly introduced into a bourgeois drawing room?

Barisione also points out that Wolfson gravitates toward objects off most people's radar; surely the child's bedroom (circa 1921), painted, and furnished, by the illustrator Antonio Rubino, is a contender for the most off-the-radar installation of all. The bedroom, which even Wolfson says he "wouldn't want a child to sleep in—it's too scary," is a fascinating example of a commercial illustrator's freeing his imagination and experimenting in new media (he fabricated a matching chair in the shape of a little boy and a wardrobe decorated with winged elves) while moralizing at the same time: The good child receives Mama's kiss and gets to play with Pinocchio and drink hot chocolate, whereas the bad child is surrounded by grinning, Bosch-like cartoon figures and finger-wagging frogs; he eats carrots, turnips and a loaf of what looks like very stale, very hard bread.

There is inevitably an autobiographical quality to a museum assembled out of one man's passions. Micky Wolfson, who says he began collecting as a child when he "reached out to grab something," follows his own rules, or anti-rules, if you like. He doesn't care whether an object is made by a known artist or craftsman; what matters is whether it speaks to him. "I like it, but I don't love it," is the way he passes on a piece. He never buys at auction, because he is in the experience for the human exchange. He continues to acquire regularly, sometimes as often as once a week.

This gathering impulse can ultimately be seen as a kind of remembering—remembering by rescuing, restoring, cataloguing and displaying objects that are neglected or forgotten; remembering to ask people to think about what they're seeing; and remembering to look after things, and the lost worlds they evoke, that are in danger of disappearing or being destroyed.

Indeed, some of the more affecting items in Wolfson's collection many people wouldn't go out of their way to preserve, such as the hefty writing desk from Milan's Stazione Centrale, with its built-in light (will anyone ever sit down to write a letter in a train station again?). Or the vividly Modernist 1938 orange-and-yellow lockers from a summer camp (it's hard to imagine anyone preserving today's prosaic locker room fittings). Or the suite of furniture made between the world wars by Umberto Bartoli for clients who are depicted, in carved relief, at leisure: The wife plays polo, the husband soccer, their tennis rackets and ski equipment all carved nearby.

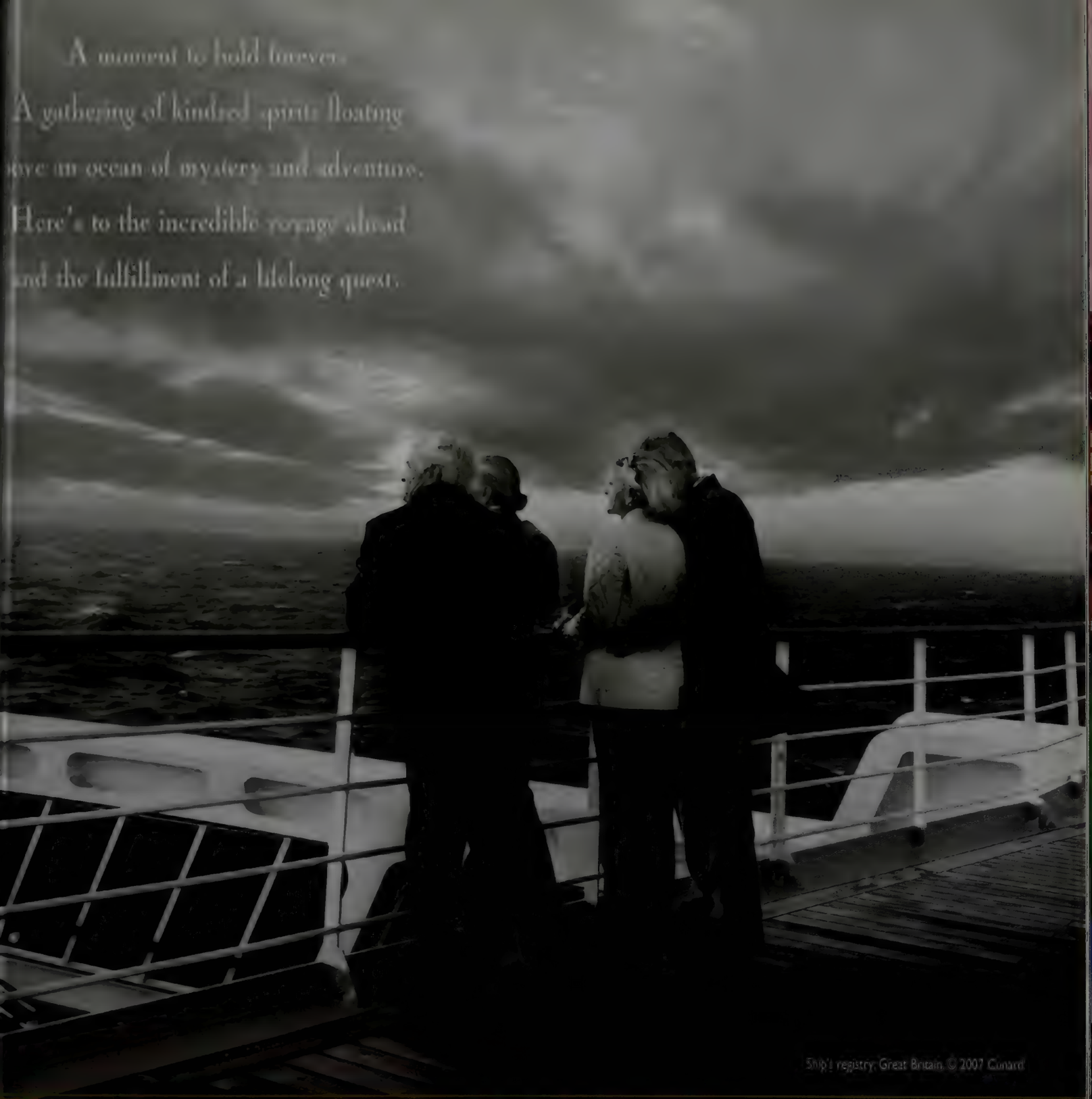
These people and their stories are long gone, but their faces, their clothes, their play and a sense of their way of life endure, in wood and paint, in Micky Wolfson's eccentric museum. A chest of drawers may not be Proust, but it does strike a poignant note in the continuing search for lost time. □

Destination: Nervi

Nervi, one of the oldest winter resorts of the Riviera di Levante (within the province of Genoa), was particularly popular with Russian and German tourists starting in the mid–19th century and is known for its parks and museums.

An elegant hotel in Nervi (six miles from central Genoa) is Villa Pagoda, in a former private house built in the early 19th century. For more information, write to Villa Pagoda, Via Capolungo 15, 16167 Genoa Nervi, Italy; call 39-010-372-6161; or visit www.villapagoda.it. For dining overlooking the sea, Ristorante Marinella, Passeggiata Anita Garibaldi 18, 16167 Genoa Nervi; 39-010-372-8343.

For more information, contact the Wolfsoniana, Via Serra Gropallo 4, 16167 Genoa Nervi; 39-010-323-1329; www.wolfsoniana.it.



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Alain de Botton

My Concrete Bunker

I LEARNED TO LOVE MODERN ARCHITECTURE in the playroom. The house in Zurich I lived in as a child was a classic example of Swiss 1960s Modernism. It was built out of concrete with a simple flat roof and large windows. It was high quality without being obviously luxurious or ostentatious.

Zurich is a sober town and was traditionally one of the centers of an austere brand of Protestantism. Some of that sober, practical mood infused the architecture of my home, which had a rugged solidity and an almost military sense of order—and yet it was home, with all the coziness the word implies.

The place exuded a comfortable, secure air. It was uncluttered, with white walls and a beige carpet. I remember it as airy and undepressing, like the best kind of hospital. My parents had a hatred of old furniture and fixings. They considered it the worst kind of aesthetic crime to have patterned curtains or framed family photos. And yet out of this functional aesthetic they managed to create a place of sweetness and comfort. When friends now remark that Modern architecture hardly seems the right environment to bring up a child in and look to old-fashioned decorations to lend a feeling of coziness, I can only protest with evidence of my own case. The texture of concrete walls brings back my childhood with all the evocative power of Proust's famous madeleine.

My favorite activity throughout my childhood centered around Lego; I enjoyed constructing whole cities on a green carpet and dreamed of being an architect. But my childhood idyll was brutally interrupted when, at the age of eight, my parents sent me to an English boarding school. It was an austere Victorian pile in North Oxford, and I remember focusing all my hatred on its architecture. I was homesick and yearned for my Swiss bunker. I'd occasionally pass some Modern houses on the outskirts of Oxford and wished the school could have been sited there. I missed the cozy concrete walls. I couldn't believe how old-fashioned English houses looked or how shoddily constructed they were. Gothic architecture gave me particular creeps and continues to to this day. Historic architecture, far from keeping me in touch with my roots, in fact felt like a betrayal of them.



London-based author Alain de Botton's books include *How Proust Can Change Your Life*, *The Consolations of Philosophy*, *Status Anxiety* and, most recently, *The Architecture of Happiness*.

Home is now in Hammersmith, West London, in a standard late-Victorian terrace built in 1892. The walls are wonky, the floors wobble, the windows rattle—and I'm unhappy with the place. Even worse, I've had to give up any hopes of being an architect. I learned, like so many small boys do, that the pleasures of Lego—that spontaneous creative freedom to build imaginatively and cheaply and quickly—has precious little to do with the precise, painstaking and pedantic process of adult architecture.

One can't simply scatter brick across the living room floor and build a row of houses in a couple of hours. And yet I retain a terrible aching for my childhood home, with its solid floors and simple Modern design. I thrill whenever I return to Switzerland, or indeed those countries—mostly northern European countries—where Modern architecture has been widely accepted. I delight in the solid floors and precisely tooled window fittings. When I think of childhood, with all its nostalgic warm associations, I am not transported back to an old-fashioned home: I dream of a cutting-edge Modernity that continues to elude me.

What many of us may be trying to do when we design and build houses is to return to our childhood homes. The decoration of our first places of shelter remains immensely influential. Perhaps our tastes in architecture won't really start to change until a whole generation of people experience cozy child years in the décor of Modernity, then seek to recapture this mood in the homes they put together as adults. □



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Art Déco dealer Anne Hauck carries an extensive selection of furnishings and accessories from the 1920s and '30s in her Los Angeles gallery. From Jean Lurçat, an exquisite wool tapestry, $29,000, has a maritime motif (far right). A 1920s signed sideboard from the atelier Gauthier-Poinsignon, $45,000, is made of palisander (below).

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The sideboard has a hand-carved and -painted relief with 22-karat gold details.



Director Martin Scorsese called on Anne Hauck to furnish the sets for his 2004 film *The Aviator.*



Light Up

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Chair Flair

Galerie de France in Manhattan (212-486-8967; www.gdfnewyork.com) is stocked with lighting and furniture from the 20th and 21st centuries, among them a pair of Wiener Werkstätte armchairs, circa 1910, $6,800.

Architectural Digest's Editors Present Designers' Sources



Scalamandré

For its American Classics Collection, Scalamandré (800-932-4361) revived a pattern from the archives. *Edwin's Covey*, depicting a family of quail, is hand-printed on linen velvet.



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Handcrafted of mango wood, the In-Out bedside table, $250, by Milan-born and Kenya-based Marzia Chierichetti, is an original design inspired by Africa for her company Be Clever (254-722-931157; www.becleverltd.com).





Phillip Jeffries Ltd.

For its wallcovering collection Wall Candy, Phillip Jeffries Ltd. (800-576-5455) produced *Sugar Cane*. It comes in blue frosting, black licorice, pink cotton candy, crème brûlée, golden honey and whipped cream.

continued on page 88

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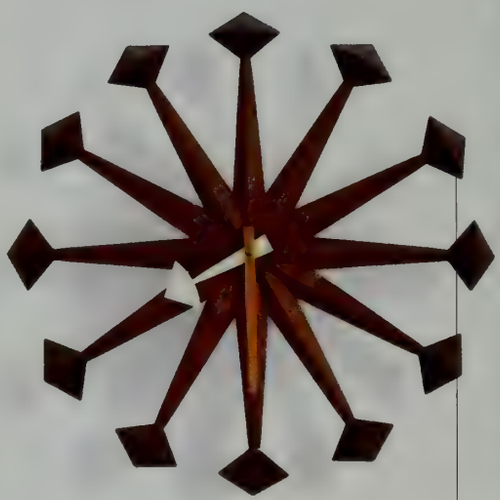
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Teak Tock

Jeffrey Schuerholz's Los Angeles shop Fat Chance (323-930-1960; www.fatchancemodern.com) carries an original teak wall clock, $3,200, designed by George Nelson, circa 1950, for veteran clockmaker Howard Miller.



On the Map

A primitive 1912 pencil-and-watercolor map of the United States, $1,800, is in its original frame at Gray Gardens in the Hamptons Antique Galleries in Bridgehampton, New York (631-537-8312; www.hamptonsantiquegalleries.com).



Model Chair

From sculptor and designer Harry Bertoia, a 1950s prototype metal chair, $1,200, similar to the Diamond chair for Knoll, has a brown vinyl cushion and is at the New York gallery Space 107 (212-206-7599; www.space107.com).



Sea Creatures

A pair of enormous circa 1850 cast-iron dolphins, $17,850, once decorative elements of a bridge in Dorset, England, are in New Orleans at Marshal Lee's Marsh Garden Décor (504-891-1000; www.marshgardendecor.com).

continued on page 90



Jess Jackson, Taylor Peak Estate, Bennett Valley

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Understanding the *grand cru* concept allows us to make our wine taste even better. Simply stated, *grand cru* is the French concept of designating a specific single vineyard, estate or château as showing the highest potential for greatness. Factors that determine this distinction are the superior balance of well-drained soils, preponderance of thin soil, the micro-weather of that special place such as angle of light to the sun, and the level of exposure to warm temperatures and cooling moisture from coastal fog or mist.

The *grand cru* concept is the approach my family and I have adopted when selecting the land that will produce our grapes.

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It is my understanding that many of you enjoy the taste of our wines but aren't sure why. Hopefully, I can help with the facts and **A Taste of the Truth.**

Jess S. Jackson

kj.com/truth

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Stairway to Heavenly

Wall Street is in for a dose of glamour and luxury as **Tiffany & Co.** opens an 11,000-square-foot store that spans the first floor and mezzanine of a Beaux Arts building. Designed in 1907 by architect Francis Kimball, the building was the headquarters for the Trust Company of America. Tiffany's in-house architects and designers, along with design firm Yabu Pushelberg, added a new facet to the marble and Beaux Arts motifs with glass and light to give the brilliant diamonds an exceptional setting.

Tiffany & Co.
37 Wall St.
New York, NY 10005
212-514-8015
www.tiffany.com



Towers of lit glass and rosewood, left, are filled with Tiffany's watch collections.

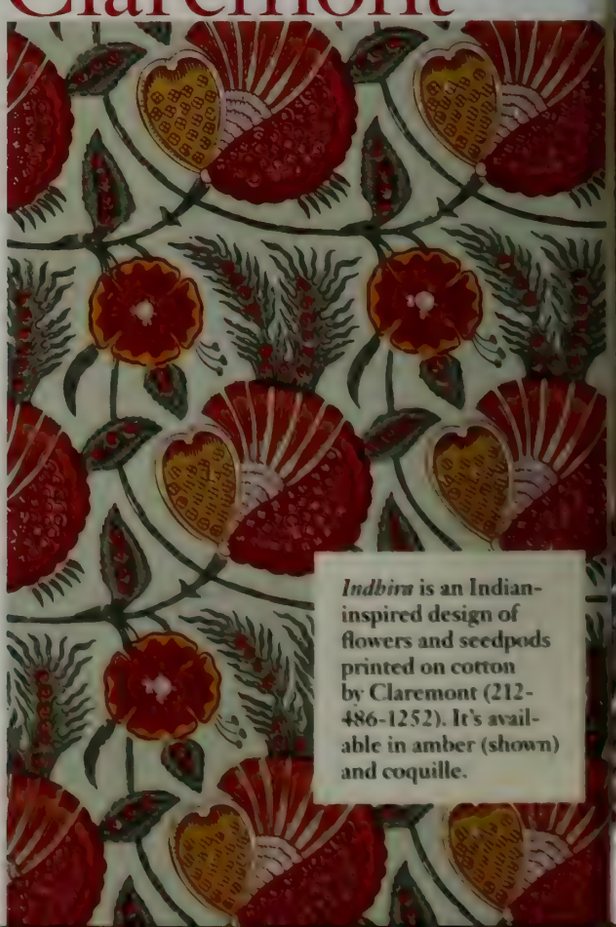


Preppy Modern

Paul Laszlo's vibrant green leather desk, inset with pink leather, has a lift-up mirror and a drawer. It is joined by a green-lacquered chair upholstered in pink Ultrasuede, $15,500 for both, at Donzella (212-965-8919; www.donzella.com).

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Claremont

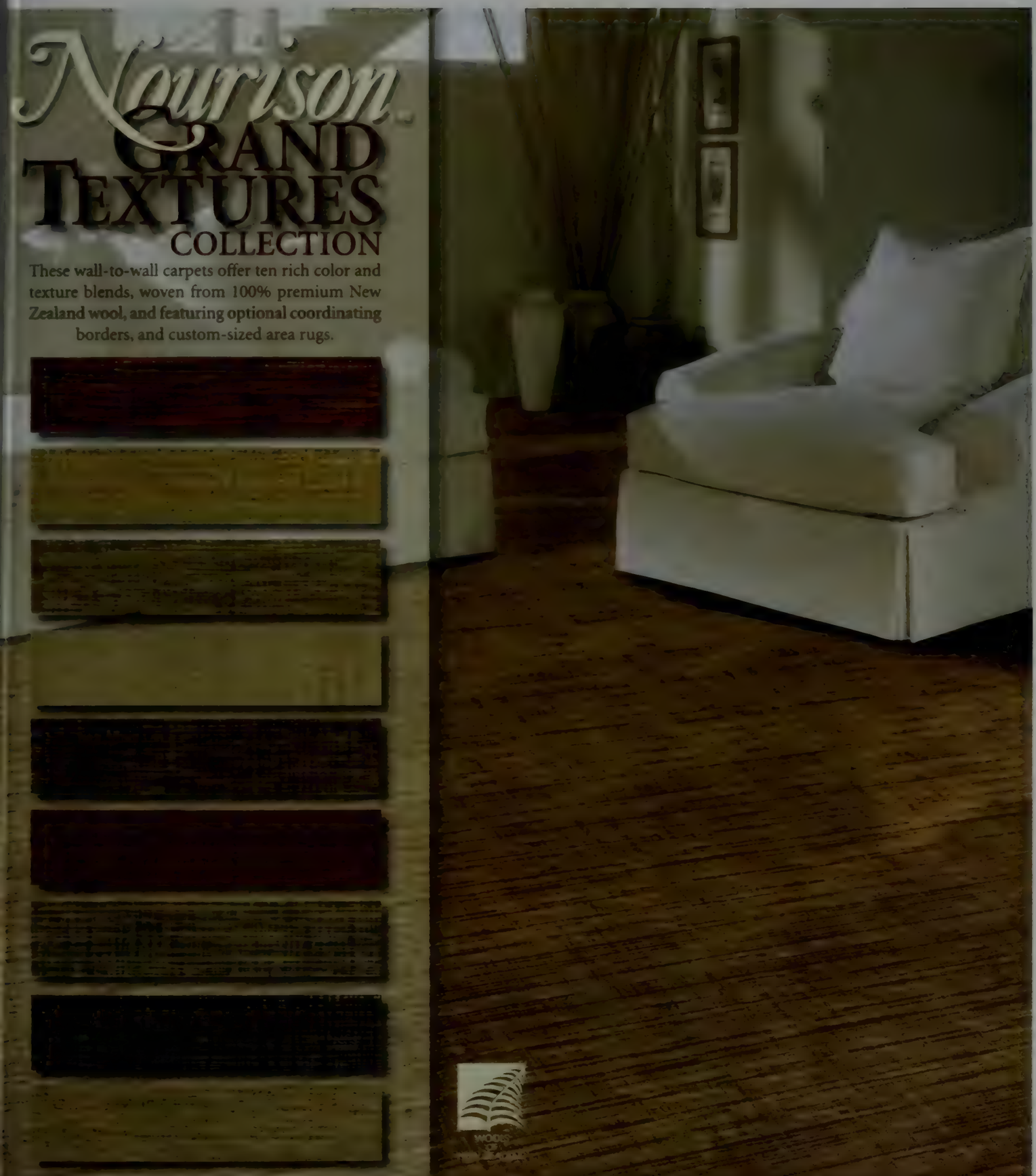


***Indbira* is an Indian-inspired design of flowers and seedpods printed on cotton by Claremont (212-486-1252). It's available in amber (shown) and coquille.**

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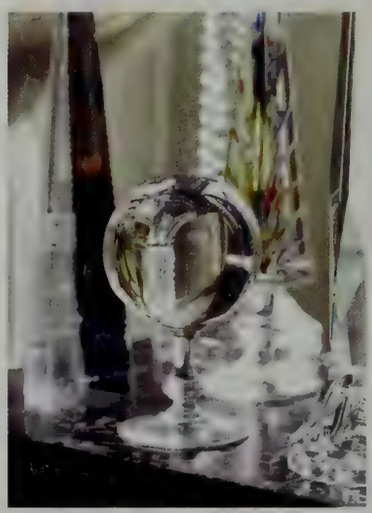
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For more information, or to locate a retailer near you: WWW.[illegible].COM

Haute Epoque at Christie's



The contents of the Left Bank residence of the Marquis and Marquise de Ravenel, known for their cosmopolitan and discriminating eye, will be auctioned at Christie's London on November 21 and 22. From memories of their childhood homes, they constructed interiors that reveal the influences of Georges Geffroy and Emilio Terry, combining magnificent objects with family souvenirs. The sale comprises approximately 600 lots and is estimated to fetch between $6 million and $8 million. The sale of this collection offers a rare opportunity to acquire John Opie's *Red Boy* and the Kinsky torchères, which were purchased by the marquise at the Redé-Rothschild sale in Monaco in 1975.

Christie's
8 King St., St. James's
London SW1Y 6QT
44-20-7389-2820
www.christies.com



A mix of objects in the library and, left, a collection of crystal pyramids and orbs

"The charming home reflects their impeccable taste. The décor is eclectic and very chic." —*Oscar de la Renta*

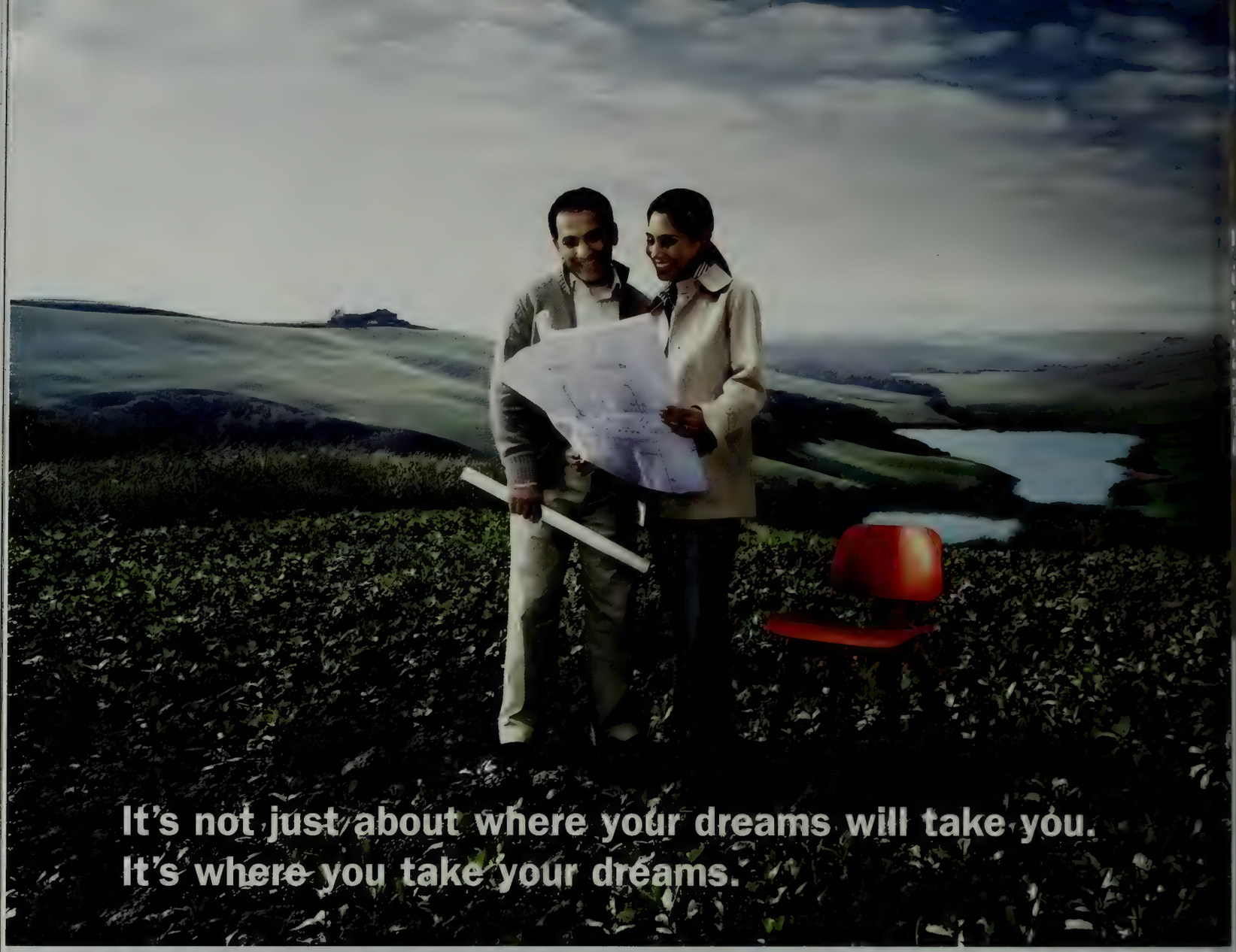




An assortment of cobalt glassware, above, and, left, a bedroom with memorabilia and unique dog artwork

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The Personal Advisors of
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My Dream Life
Monk turned world traveler turned furniture designer Tucker Robbins now sees his life's work as bridging cultures.
What made you leave the monastery and reseek the outside world? I dreamed my dream and walked into it. In entering the monastery, my priority was (and still is) to know myself. After ten years to the day, it came time to move beyond introspection into practice.
How does your furniture design enterprise help you do that? I've come to see that financial strength is a tool that can be used in many ways. Altruistic feelings can be translated into business. My basic urge is cooperation among cultures—African, Japanese, American, tribal. I want to practice "green" by working with traditional peoples who've been caretakers of their forests, to find alternative perspectives on how we can get what we need without cutting the branch we're sitting on. Dialogue with ancient peoples brings insight we've forgotten.
You have no formal background in design. Where do you get your ideas? My designs are rooted in the iconography of historical peoples, an appreciation of how bodies move in the world, a Japanese sense of proportion, and a Mayan-influenced celebration of life through color, shape, form. Every piece is made of solid woods from distant lands. I explore materials at hand, then ask people of the forest to interpret certain ideas for the modern world. For example, for the Z-stool, I asked an Ingorot community to imagine three coins falling.
What's next? I'm turning a decommissioned high school in Virginia into a "green factory." We'll do our production there and create a tourist attraction about the healing power of craft, complete with a "green" restaurant.
How does one go about reinventing oneself? By being courageous—daily. By getting a feel for taking a step without knowing where the ground is. It takes courage and belief in the basic goodness of life.
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Discoveries by Designers

AD's Editors Present Designers' Sources

Pierre Frey

Fadini Borghi, shown at Pierre Frey (866-707-1524), has *Olimpia*, a silk shantung with floral embroidery in girasole (shown), inspired by the Italian Renaissance.



Bella Jar

One of a group of 18th-century Italian albarelli, $5,500, is a jar that was probably used in an apothecary for ointments and other medicines. The maiolica vessel is at the Tribeca shop of John J. Gredler (212-966-2514; www.jjgredler.com).



Singular Sensations

San Francisco's 20th Century Interiors has a singular 1950s walnut wardrobe, $29,500, by T. H. Robsjohn-Gibbings for Widdicomb and an excellent 1940s Klismos daybed, $32,500, also by Robsjohn-Gibbings, along with other outstanding pieces.

20th Century Interiors, 3686 20th St.
San Francisco, CA 94110; 415-970-8500
www.20thdesign.com

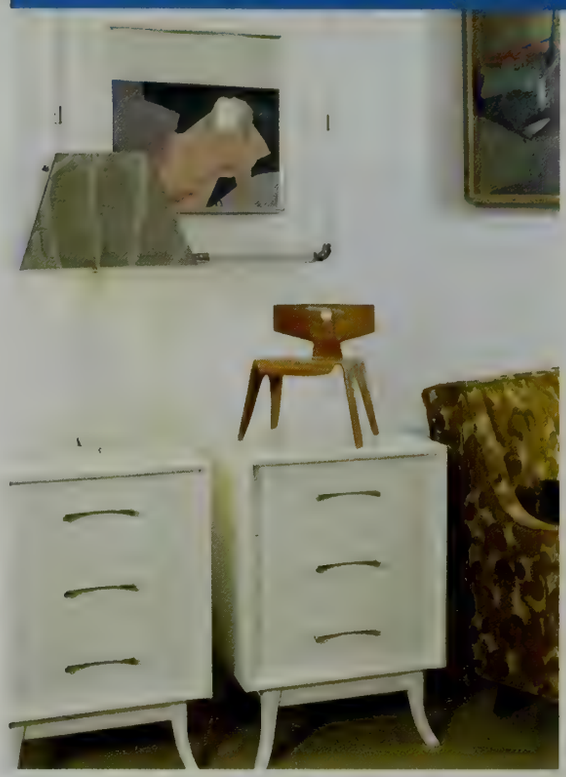


Alfresco Style

From the Los Angeles design source Chapman Radcliffe (310-659-8062; www.chapmanradcliffhome.com), a decorative wrought iron chinoiserie garden table with a glass top, $1,900, in a vibrant red, is an outdoor hit.



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Midcentury Miniature

Among the midcentury-Modern treasures at the Miami store Visiona is a child-size Eames molded plywood chair, $5,500, circa 1945. The diminutive piece rests on one of a pair of 1940s white-lacquered bedside tables, $1,600.

Visiona, 1093 NE 79th St.
Miami, FL 33138; 305-758-8234
www.visionamidcenturymodern.1stdibs.com



Miami Finds

Belvair (786-897-4500; www.belvairformodernliving.1stdibs.com) shows a gold-leaf-and-verdigris-finished console table, $1,450, by Jay Spectre. A rare 1953 table clock, $1,850, designed by Frances and Michael Higgins, was a limited production for General Electric.

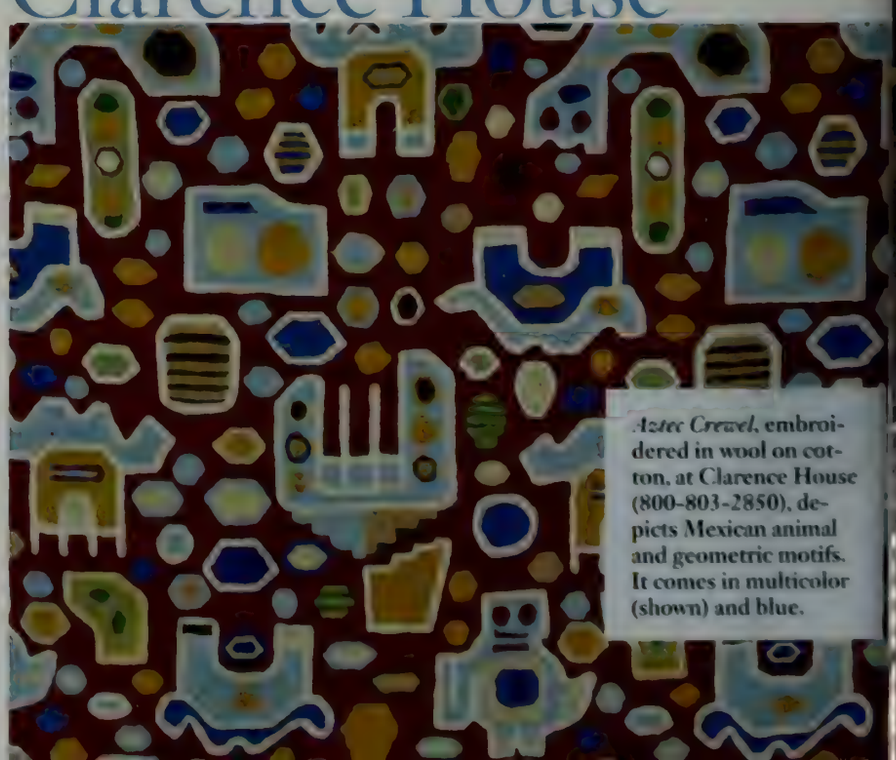


Hall Pass

A pair of unusual mahogany hall chairs with hock legs, $8,000, circa 1850, from Ireland are in Bridgehampton, New York, at Sidney Lerer's antiques shop (631-537-7004; www.sidneylerer.1stdibs.com).

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Clarence House



***Aztec Crewel*, embroidered in wool on cotton, at Clarence House (800-803-2850), depicts Mexican animal and geometric motifs. It comes in multicolor (shown) and blue.**



nmy Award winning actress Mariska Hargitay knows the importance of
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FANTASTIC VOYAGES

BY KATE MARSANICO





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Crystal Serenity and Crystal Symphony are elegant floating hotels that transport guests to far-off lands—167 different ports with journeys ranging from seven days to a 108-day World Cruise, to be exact. Staterooms boast beds draped in 100% Egyptian cotton linens and flat-screen TVs, while Crystal Penthouses offer Jacuzzi® tubs, butler service and a gratis beverage bar. These amenities, along with onboard enrichment programs (complimentary music lessons with Yamaha, language classes with Berlitz, personal memoir-writing seminars, interior design instruction and more) make Crystal Cruises itineraries the choice for those with a penchant for exploring countries and culture.

MEDITERRANEAN MARVELS

In 2008, Crystal Cruises offers an array of rich itineraries in the Mediterranean and Western Europe. Guests will discover the secrets of the French Riviera, the romance of Italy, the beauty of Greece—all while traveling in high-design comfort on a luxury cruise liner.

Part of the World Cruise, the "Exquisite Empires" Voyage VII cruise spans India to Italy. Experience a melding of tribes, religions, cultures and languages in the densely populated Indian city of Mumbai before heading to Salalah, Oman, where the Al-Quara Mountains rise majestically. In Luxor & Karnak, Egypt, a small city on the coast of the Red Sea, find alluring beaches and a temperate climate ideal for scuba-diving, surfing and snorkeling. Continue on to Aghios Nikolaos in Crete for a glimpse of Greek life; this coastal city acts as a gateway to many small towns and farms. Sicily and Naples are next, then on to Rome.

Also part of the World Cruise, Voyage VIII is "Iberian Dreams," an itinerary that stops in key ports from Rome to London. Spend a night in Monte Carlo, a modern municipality steeped in tradition and known today for its Grand Casino and nightlife. Then take in the sights at one of the largest cities in Spain, Valencia, where



great art and architecture live side-by-side, as exemplified by Old Town's gothic-style cathedral with paintings by Goya on display in the cathedral's museum. Cruise the Mediterranean and witness the Rock of Gibraltar, soaring almost 1,400 feet high and containing more than 140 caves. Finish the voyage with stops in Lisbon, Portugal; La Coruña, Spain; and London, England.

Another Mediterranean must-see is the May 11th "Ancient Passage" cruise. Begin in Dubai, part of a cluster of prosperous sheikdoms along the Arabian Sea, then travel to Salalah, Oman, and Luxor & Karnak before stopping in Aqaba, Jordan. Aqaba features some of the most pristine beaches on the Red Sea as well as top-notch hotels, restaurants and shops. Pass through the Suez Canal and pause in Cairo before landing in Athens, the birthplace of Western democracy and culture.

Other 2008 Mediterranean-focused voyages include "Mediterranean Masterpiece," "Casino Royale," "Epicurean Odyssey" and "Mediterranean Playground." All stop at amazing ports such as Mykonos and Corfu in Greece; Sorrento, Taormina, Florence and Portofino in Italy; St. Tropez, Bordeaux and Marseille in France; and Málaga and Barcelona in Spain. Other exotic destinations on the itineraries include a maiden call in Sarande, Albania—home of archaeologically significant Buthrotum—and Kusadasi, Turkey, a 4,000-year-old city lined with architectural masterpieces.

NORTHERN EUROPEAN EXCURSIONS

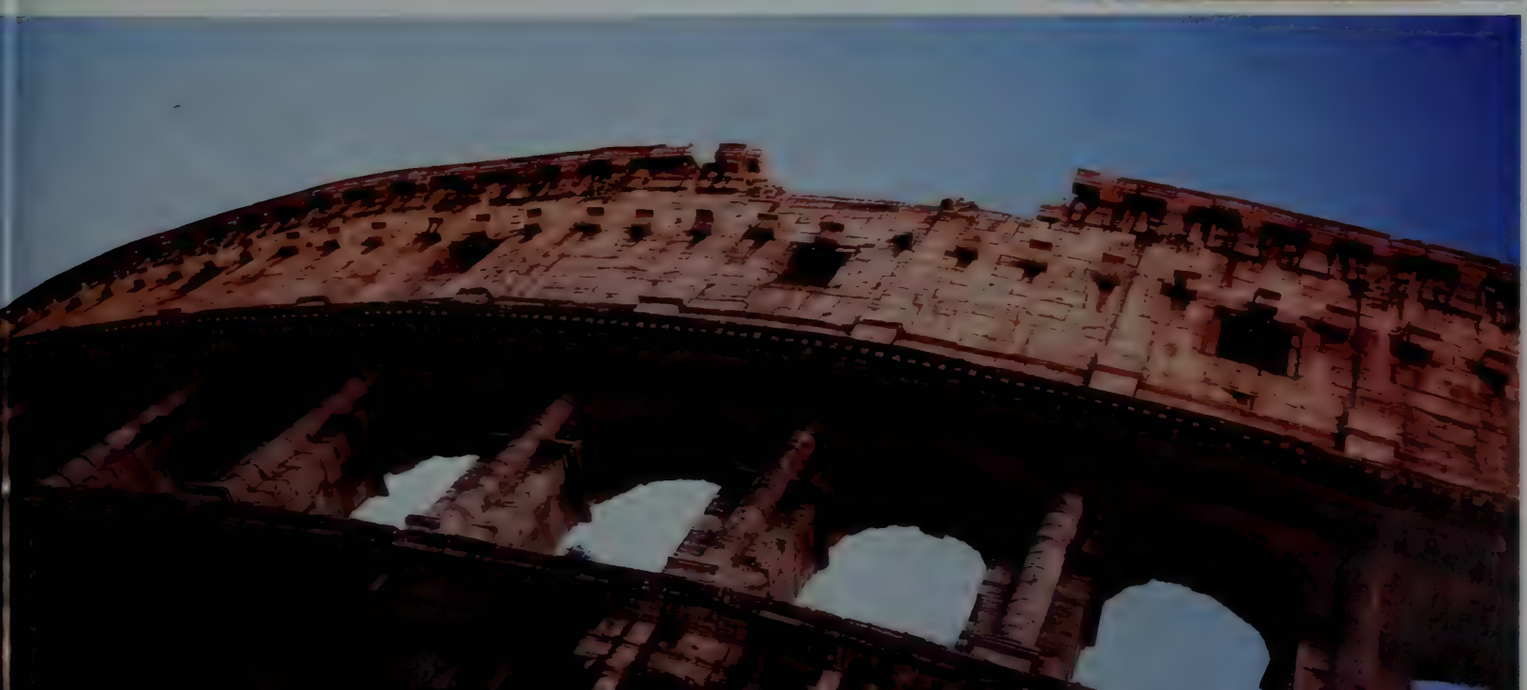
From the British Isles and St. Petersburg to Scandinavia and Norway, Crystal Cruises' Northern European sailings are filled with scenic treasures. The June 7th "Baltic Embrace" cruise begins in London and then moves to Oslo, Norway. Here, enter the Akershus Fortress and Castle before proceeding to Copenhagen, Denmark's collection of famed galleries and buildings. Soak up the vitality of Russia's second-largest city during a two-night stay in St. Petersburg, then absorb firsthand why Helsinki, Finland, has produced some of the world's finest architects.

Stockholm, named "Beauty of the Sea," is the genesis for the June 18th "Historic Reflection" sailing. After departing the city and stopping at St. Petersburg and Helsinki, delight in the quaint harbor setting, cafés and shops of Warnemünde, Germany. The finish line: Copenhagen. For the July 13th "Tall Ships & The Emerald Isle" sailing, London is the start, followed by a visit to the celebrated capital of Scotland, Edinburgh. Then on to Dublin, to Liverpool (check out the 18th-century Town Hall) and to Belfast, home to ornate Victorian residences and grand Edwardian civic buildings.

No matter what sailing is selected, a trip on Crystal Cruises is a memorable one. And by paying for the entire vacation in U.S. dollars, guests are not affected by the exchange rates that makes other European vacations so expensive. There is no better time than the present to sail the seas with Crystal Cruises.

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Oasis in the Desert

Remembering Michael Taylor's Magical Vision for a Residence near Palm Springs

Interior Design by Michael Taylor/Text by Patricia Leigh Brown/Photography by Russell MacMasters



More than 20 years after his death, Michael Taylor is still considered a pioneer. A Palm Springs–area house he designed displayed his love of ample light, neutral backgrounds and natural materials. ABOVE: The designer (above right) set the tone in the living area with travertine and white fabrics.



AT SIX FOOT THREE, WITH HIS CLAUDE Montana leather jackets and signature black lambskin briefcase filled with sketches, the legendary designer Michael Taylor cast a huge shadow, and his imposing presence in the design world continues to this day.

Those seeking the quintessential Taylor—call it Michael Taylor 101—perhaps need look no further than a residence he designed beside a golf course in the Palm Springs area, where his singular approach to light, color, scale, natural materials and outsize California living were on vibrant and voluptuous display.

A word on white on white, a phenomenon for which the designer, who died in 1986 at the age of 59, is justly famous. While it's true that he loved a pale, milky white—a tone he believed most efficiently captured natural light—white for Taylor was a kind of canvas for the application of color, one that might prevent the interior design equivalent of an overdose. White allowed him to judiciously drop in luscious colors of the edible variety—apri-

continued on page 102

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Taylor opened up the original ranch house by raising ceilings, moving out walls and adding skylights. ABOVE: Travertine walls unified the dining and living areas, which were separated by rows of potted trees. BELOW: The designer's signature use of differing materials and proportions was in full evidence in the living area. "It is contrast that brings things excitingly alive," he wrote.

continued from page 100

cots, cantaloupes, lemons, limes, peaches, aubergines—usually in the form of hand-woven-silk pillows that were without fail custom-dyed and placed strategically on white upholstery.

His rooms were like rests between measures in a piece of music. "Michael created a new language," says Paul Weaver, who founded Michael Taylor Designs with Taylor in 1985. "This house was a statement of his genius."

The residence, pre-Taylor, was a rather undistinguished ranch house that had the advantage of being surrounded by walls for privacy. The designer's painterly eye immediately gravitated to the question of light—how to make rooms flow into one another and to the outdoors while elegantly filtering the desert sun. He raised ceilings, pushed out walls and added skylights. But his coup de grâce was typically stunning: a series of patterned Chinese-style floor-to-ceiling ash window screens hand-glazed to resemble driftwood.

The screens infused the residence with

continued on page 104



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An earth-toned palette predominated in the library, which featured a large painting by Morris Louis, comfortable seating and travertine tables. Taylor created Chinese-style screens of ash—similar to those in his own dining room—that he hand-glazed to look like driftwood.

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subtle patterns of light and were inspired by originals that Taylor had purchased for his own dining room in the Sea Cliff neighborhood of San Francisco. He procured them from the estate of Adrian, the MGM costume designer who was married to the actress Janet Gaynor. The magic of a screen, of course, is that it allows in light but provides privacy, creating a spatial division that is somehow illusional.

"Michael loved to play with light," recalls designer Suzanne Tucker, who was his design assistant in the early 1980s. "He was not one for fussy curtains."

Taylor had an unerring sense of quality, as might be expected from someone who spent his childhood collecting porcelain (let other boys amass baseball cards). In travertine, he found a material that embodied two of his deepest passions: nature and luxury. Known as the creator of the California Look, Taylor designed travertine floors that spilled out from the residence onto the terrace and down to the pool. The approach reflected his belief that glamour—in this case, in a wildly romantic terrace worthy of Fred and Ginger—was much too important to be confined to the indoors.

Inside, much of the furniture, too, was travertine, including the 10-foot-long, nine-inch-thick dining table and the low and side tables, their classical bull-nose beveling softening the stone's hard edges. Even the lamps were made of travertine. (The installation of thousands of pounds of travertine craned and dollied into place was biblical.)

"Michael didn't pull any punches," observes the photographer Russell Mac-

continued on page 108



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If "big cities never sleep," then cities with culture and arts at their core never stop expanding the currency of their offerings. Scottsdale is the paragon of this idea: In 2007, new openings and renovations of museums, attractions, shops and resorts underscore a destination already notable for its sublime sunshine and cultural riches.

Heard Museum North Scottsdale recently opened at its new location in north Scottsdale. It includes two new exhibition galleries, a larger gift shop and a garden café. The main gallery houses a long-term exhibit (*Choices and Change: American Indian Artists in the Southwest*, showcasing paintings, sculptures, jewelry, baskets and *katsina* dolls from the Heard Museum collection) and a second gallery features different artistic collections throughout the year.

Due to be completed in late 2007, SouthBridge is a three-acre retail, dining and cultural center in downtown Scottsdale. Seven restaurants are planned, including three new culinary concepts from Fred Unger, the mastermind behind T. Cooks and Lon's: the European-style café THE FOODBAR; CANAL, where food meets fashion; and the dinner-only Estate House. The other outstanding eateries opening in SouthBridge run the culinary gamut: the high-energy Digestif, the sophisticated Mexican Standoff, seafood-centric Shell Shock and the Asian fusion Sea Saw.

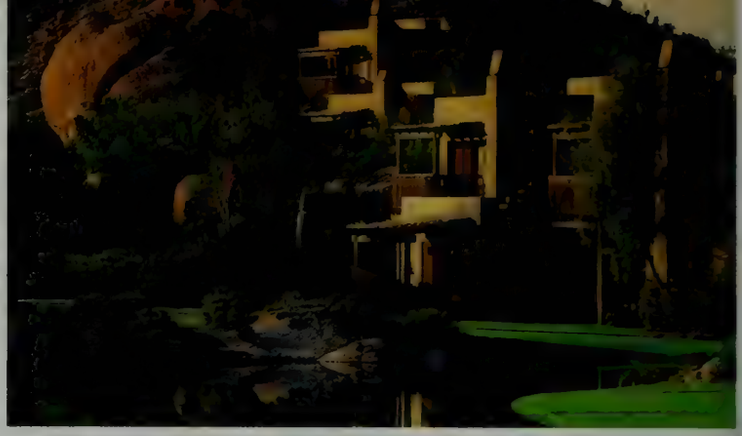
Where to stay when soaking up the local color? A "resort within a resort," the Canyon Suites at The Phoenician are a $5.5 million enhancement to the property featuring 60 guest rooms, a private lobby, pool, cabanas and a meeting area. Suite guests are pampered by special services such as personal Canyon Suites ambassadors, daily tastings of exceptional California wines, and a chauffeured Mercedes for off-premise outings. The state-of-the-art Red Rock Boardroom is tailored to meet any business need, with video conferencing capabilities, a large projection screen, eight flat-screen monitors and even a dedicated "event technology butler" to assist with any questions that arise.

Transforming into an all-organic resort, The Boulders Resort & Golden Door Spa is causing quite a stir. Its Enlightened Garden Lunch program allows guests to explore its 5,280-square-foot garden and learn about cooking with organic foods from the property's chefs. Educational tours are given by the master gardener, and interactive cooking classes and demonstrations are held in the Golden Door Spa. Expert-led half- or full-day hikes on trails that meander through twisting canyons round out the menu of "green" activities for guests.

To make Scottsdale part of your art and culture vacation plans, please call 800-839-9567 or visit ExperienceScottsdale.com/ArchDigest.

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Guests are privy to two 18-hole championship golf courses, as well as other recreational activities including tennis, hiking, mountain biking and rock climbing. The Golden Door® spa blends Eastern and Western influences in its design and its treatments and features a labyrinth, an authentic Tipi, a fitness center and full-service salon and café. And with six restaurants, the outdoor marketplace el Pedregal and an organic garden (the site of outdoor dining, educational tours, cooking classes and special events), The Boulders stands apart with the perfect mix of luxury and adventure.

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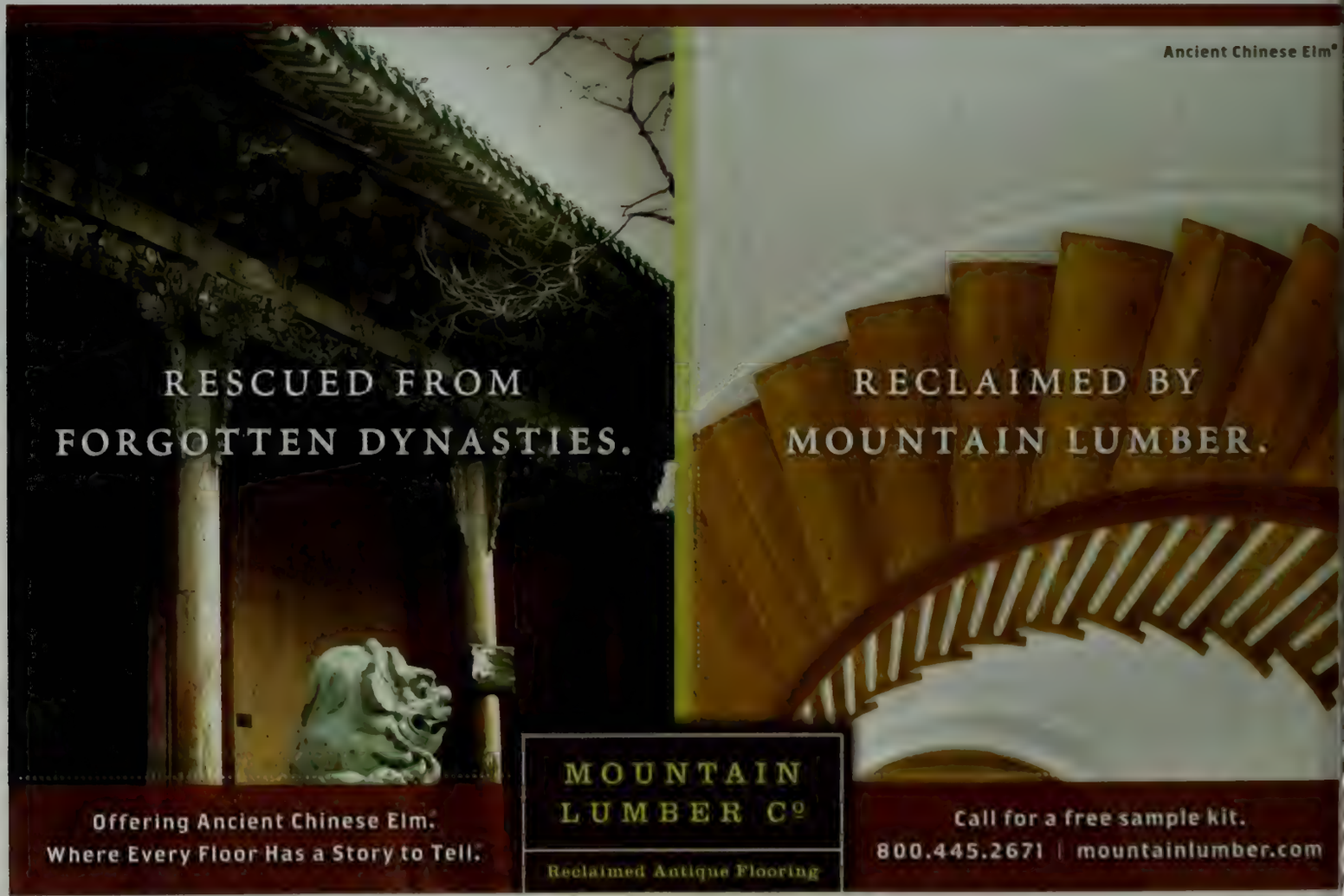
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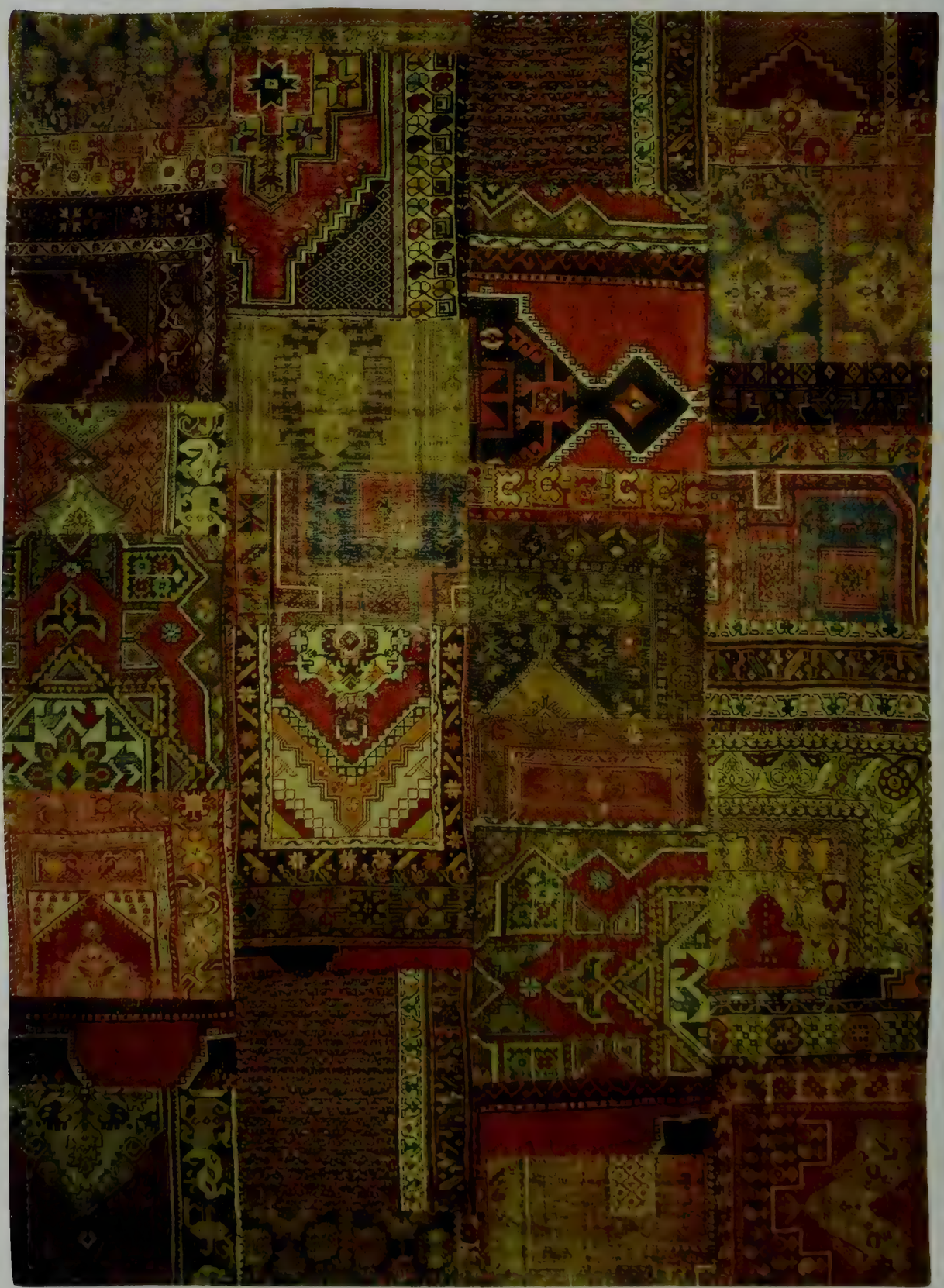
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Integrating – The Secret Behind It



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The name Liebherr symbolizes innovation, skill and drive. Recognized as a specialist in refrigeration and freezer technology worldwide, Liebherr consistently introduces new solutions for freshness. The combination of trendsetting materials and classic lines offer a distinct design that gives the products their unique identity. It becomes a tangible expression of the superior quality expected in a Liebherr appliance. Consider the following well-designed features in Liebherr's new fully integrated combination.



Dual Refrigeration System

The Dual Refrigeration System facilitates optimal conditions in both the Refrigerator and Freezer whereby separate silent compressors ensure accurate temperature and humidity control. Ice cold dry air circulates in the Freezer section, while the Refrigerator maintains cool moist air, thus sealing in vitamins and safeguarding food. This technology also preserves the flavor and texture of foods since there is no transfer of unwanted air, moisture or food aroma between the two compartments, giving advanced food protection. With Liebherr you can avoid wear and tear by utilizing the efficiency of a dedicated compressor that only runs when needed. Advantageously, with NoFrost combinations, ice does not form in the appliance and therefore defrosting is no longer necessary.



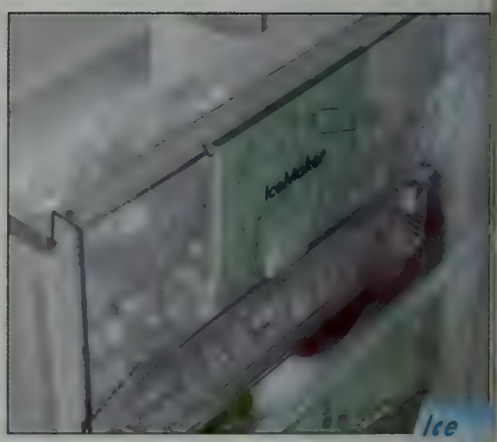
Precise electronic controls

The units are simple and easy to operate with precise electronics. The **SuperCool** function reduces the temperature of the refrigerator to +36 °F (+2 °C) for 6 hours. This is ideal if you want to chill fresh food quickly. The automatic **SuperFrost** function quickly reduces the temperature in your freezer to as low as -25 °F (-32 °C) so you can freeze fresh food quickly and carefully. Vitamins, flavor and appearance are optimally preserved. The SuperFrost function automatically switches back to normal operation when the food is completely frozen.



Design Flexibility

Liebherr's integrated appliance is the stylish answer to freshness because it fits harmoniously into any kitchen design. Larger units are created by combining two individual units concealed behind a cabinet. The appliance door attaches to the cupboard door on a sliding rail system and opens seamlessly with the cabinet. The option of installing the units in different parts of the kitchen is another benefit, as well as the opportunity to order just one of the units.



IceMaker

Liebherr's IceMaker provides you with the right supply of perfect ice cubes by automatically keeping you topped-up. Thanks to Liebherr's Dual Refrigeration System there is no transfer of unwanted aroma between the two compartments, thus preserving the flavor of the ice cubes. Ice cubes are dispensed according to the Twist Tray principle meaning ice cubes will not clump or stick together. Two drawers are available for producing and storing all the ice cubes you will need.

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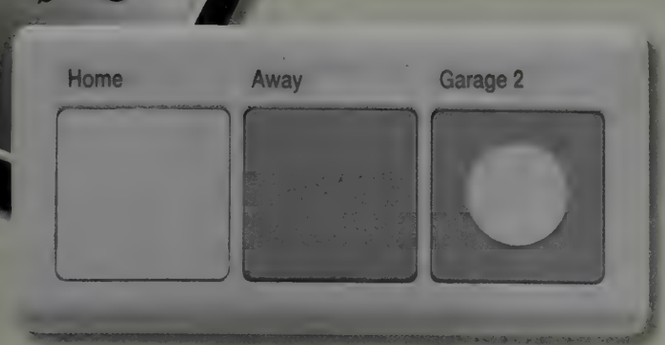


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continued from page 104

Masters, a close friend. "When he said travertine, he *meant* travertine."

In his eulogy for Taylor at Grace Cathedral in San Francisco, MacMasters spoke about the designer's appreciation of nature, manifested in his affinity not only for travertine but also for slate, rocks, fossils, shells, geodes and the tree-stump furniture introduced to him by his onetime collaborator Mimi London, and big living plants and trees in oversize pots that he felt brought character and life to rooms.

If nature abhors a vacuum, Michael Taylor was comfortable with one, believing, as he once wrote, that "the most beautiful rooms are those that retain a feeling of not being quite finished"—where there still was room for a painting on the wall or a chair in the corner. Completed perfection felt static and decadent to him, while lacunae kept a room feeling "alive, young and growing," he said. Thus, the house's expansive white fireplace wall of textured

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ABOVE: With its floral chintz fabrics, the master bedroom had a decidedly feminine air. The window screens filtered the often harsh desert sun; combined with the painted brick walls and bright colors, they contributed to the feeling of a garden room. BELOW: The travertine continued to the outdoor terrace, which looked to the pool and to the mountains beyond.



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Historic Design

continued from page 108

slump-stone bricks in the living room, a "negative space" that provided visual breathing room for patterns of light to dance with shifts in the sun.

He was a master of scale and a proponent of bountiful upholstery ("He felt large furniture made women look more delicate," Tucker explains). His influences ranged from the white rooms of Syrie Maugham in the 1920s to the simplicity and minimalism of Coco Chanel's salon on Paris's rue Cambron. Every winter he would spend a month at the Royal Hawaiian in Waikiki,

> "Michael created a new language," says Paul Weaver, who cofounded Michael Taylor Designs. "This house was a statement of his genius."

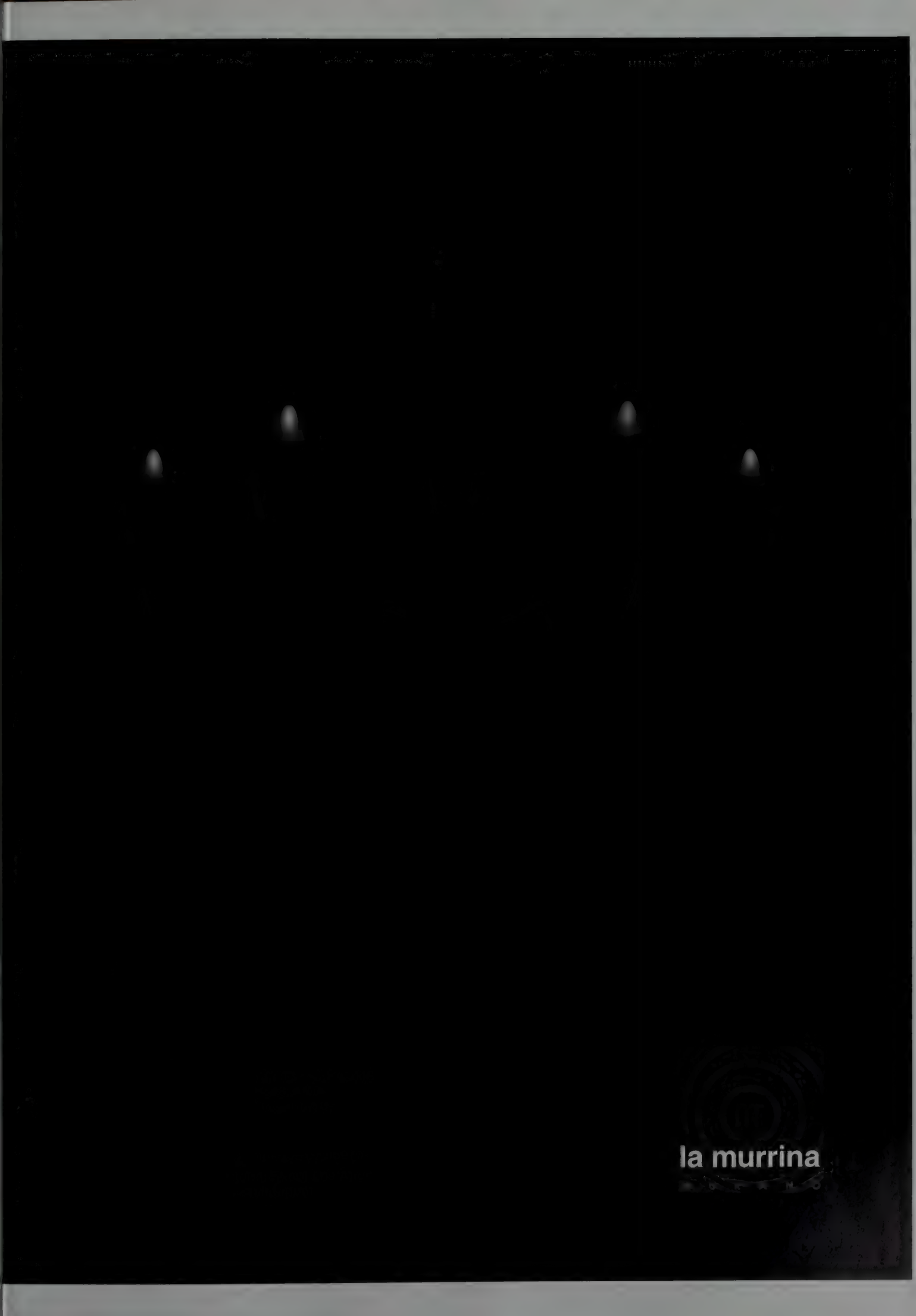
communing with the interiors of his mentor Frances Elkins, whose maxim, "When in doubt, take it out!" he liberally applied.

But the designer's biggest inspiration may have been his clients, with whom, as MacMasters points out, "there was always a love affair. He was fiercely protective of their interests."

Taylor would sketch at night in bed on a big tray, the phone cradled on his shoulder, his end of the conversations going something like this: "Are you in your lovely canopy bed? There's a beautiful pair of chairs I want to show you!" The next morning he would arrive at a client meeting with dozens of fresh sketches.

The timelessness of Michael Taylor's vision and his devotion to his craft are expressed by the house's current resident, who, though she never met him, has found herself over the course of a decade restoring the original Italian raw-silk melon, lime green and orange pillows there. She describes her window screens as "beautiful, to die for, drop-dead" and confesses that she is extremely reluctant to make changes, even now.

"The integrity of the design was so pure," she says of the masterpiece she inhabits. "You can't replace the quality of Michael Taylor." □


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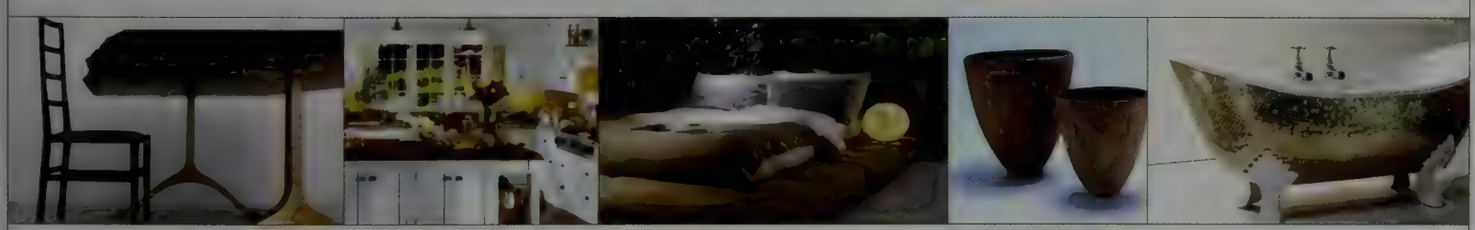
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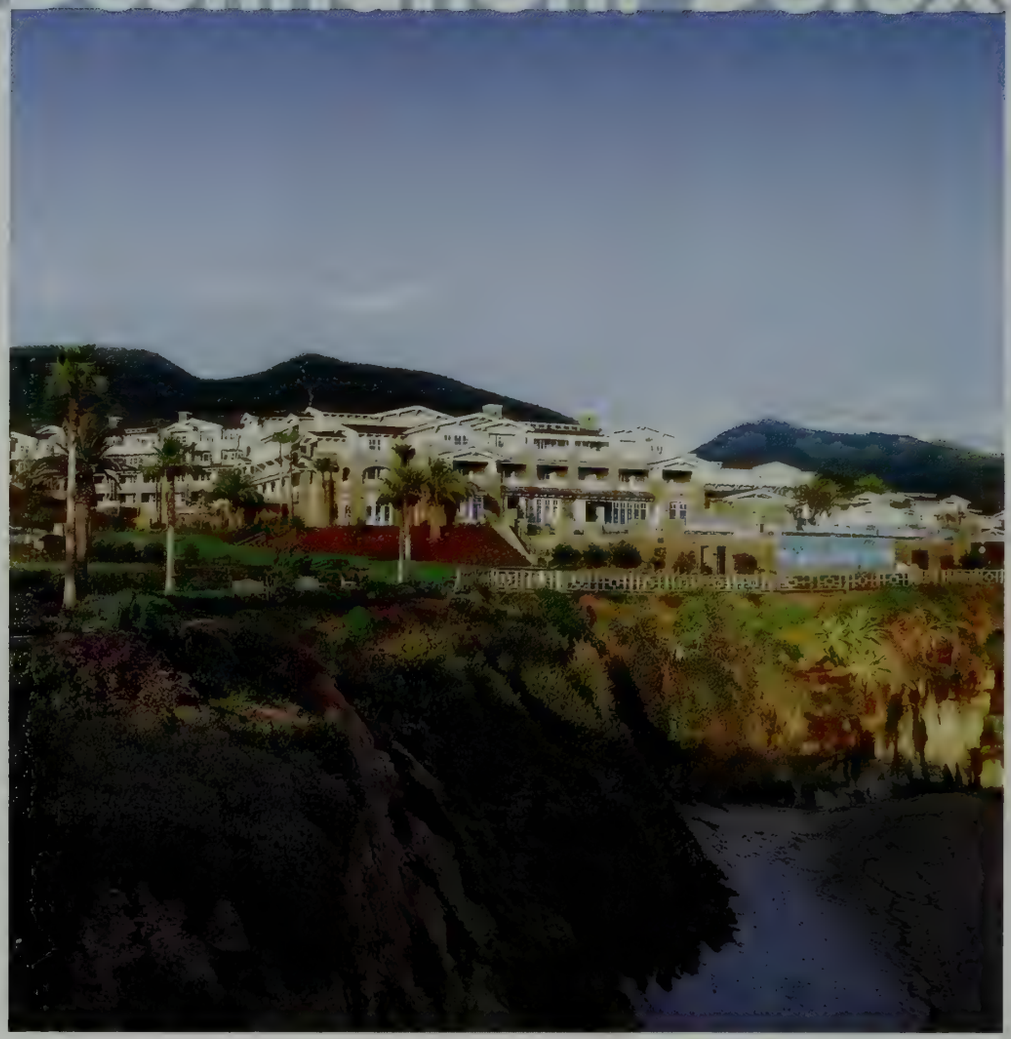
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Set on 30 acres of beachfront property, Montage Laguna Beach captures the charm and artistic heritage of its surrounding seaside village. The Laguna Beach, California, retreat's Craftsman-style design puts its stunning natural milieu center stage, from inviting pathways that lead to lush gardens (and a 50-foot ocean bluff) to the resort's floor-to-ceiling windows framing panoramic ocean views. In keeping with the laid-back sophistication of a grand estate, guests relax in spacious accommodations with an array of fine dining and activities at their fingertips.

Travelers can discover solutions for a healthy lifestyle at Spa Montage, the resort's oceanfront sanctuary for mind and body. With indoor/outdoor relaxation areas for men and women featuring fireplaces, showers, and steam and sauna areas, along with its proprietary therapies, Spa Montage is a mecca of rest and repose. Ocean-inspired treatments such as Surrender, in which guests discuss their wants and concerns of daily life and then "surrender" to a menu of services (i.e., beach walks and meditation), address personal needs in a completely customized fashion. Other healing therapies include wellness classes like movement, beachfront yoga, intensive "beach boot camp" and more.

Sitting on the edge of a coastal bluff, Studio, the resort's signature restaurant, is an artful, understated destination for dinner. Executive Chef James Boyce continually crafts new menus, taking his cue from contemporary French dishes and adding a Californian twist. Each meal stars seasonal ingredients indigenous to coastal California, and is complemented by an extensive wine and spirits list. Diners can witness Boyce's epicurean masterpieces come to life firsthand by reserving the Chef's Table, a private area in the restaurant accented by a cozy stone fireplace.



Sun salutations: beachfront yoga.

Another way to satisfy a craving for luxury: a visit to The Shops at Montage, a collection of intimate, European-style specialty stores carrying niche designer fashions, fragrances and more—all hand-selected by the resort's retail director, Anne Salcedo. Each of the single-focused boutiques reflects the Laguna Beach setting and is staffed by a cadre of trained personal shopping concierges. And to top it off, shoppers are often afforded the opportunity to meet noted designers and artists at exclusive showings and new product introductions.

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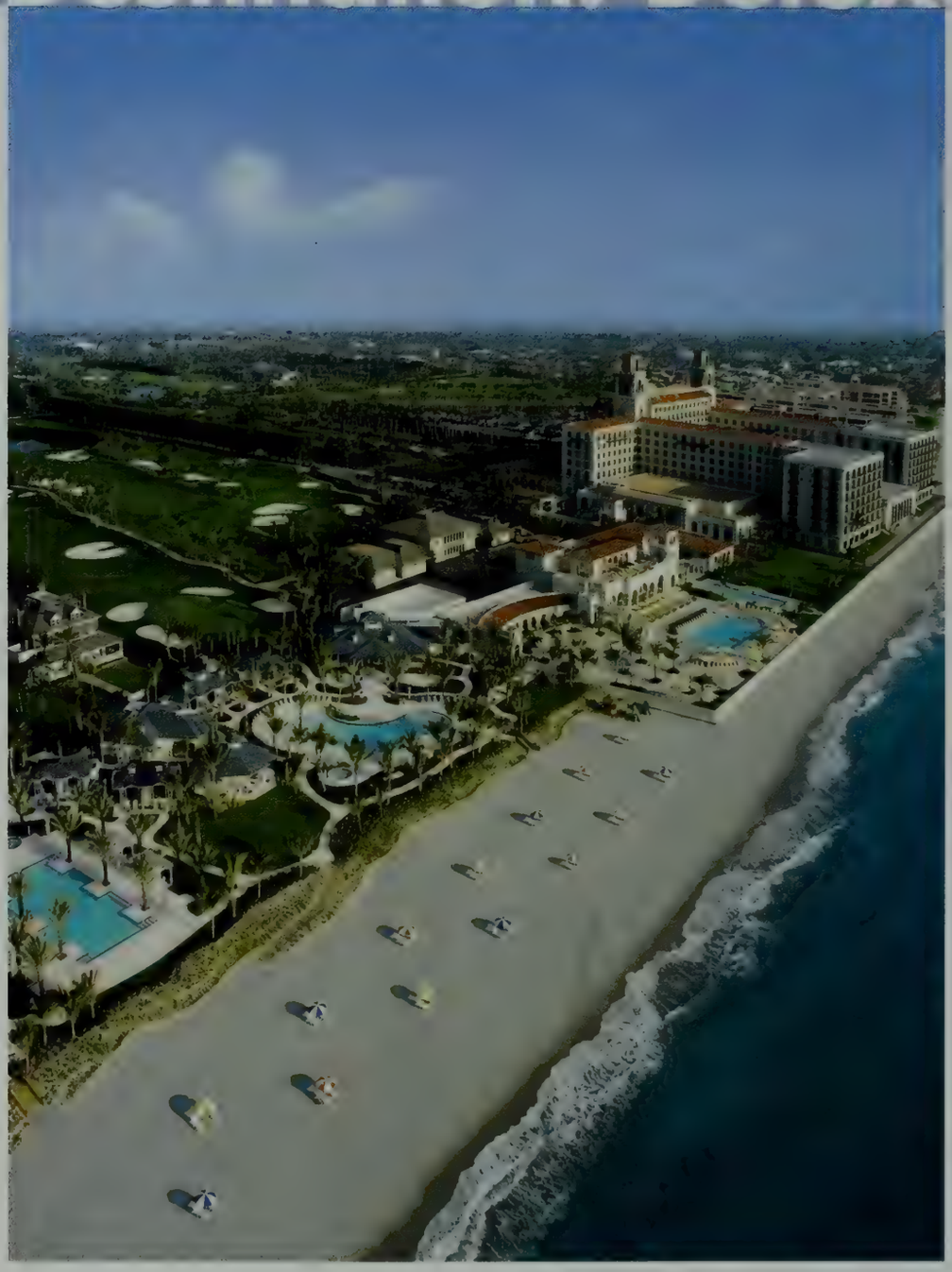


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The legacy of record-breaking continues. With the commitment of its original ownership, The Breakers has invested $250 million over the past 15 years in its ongoing revitalization and enhancement—most recently the dramatic transformation of shoreline into a luxurious beachfront experience. Lush garden pathways lead to two new pools: one for quiet relaxation, the other for active families. Renovations also include three whirlpool spas, the new Ocean Grill and 20 private beach bungalows. Built in the Old-Florida cottage style, these new bungalows are available for daytime rental and feature living-room style furnishings, a full bathroom with an open-sky shower, a flat screen TV, wireless Internet access, luxury toiletries, concierge service and more. This transformation upholds the resort's commitment to excellence and, to ensure The Breakers remains appealing to guests for decades to come, capital expenditures averaging $25 million a year will be reinvested in the property for the long term.

An idyllic backdrop that architecturally projects a graceful charm...

Flower-filled courtyards, splashing fountains and breathtaking loggias, accented with highly personalized service, indulge couples on a romantic getaway as much as they energize multi-generational travelers. An Italian Renaissance palace-by-the-sea, The Breakers Palm Beach is an idyllic backdrop that architecturally projects a graceful charm and timeless appeal. The refined arches of the twin belvedere towers are patterned after the Villa Medici in Rome, the Florentine-inspired fountain on the main drive is reminiscent of the fountain at the Boboli Gardens in Florence, and the main lobby recalls the Great Hall of the Palazzo Carega in Genoa.

This classical backdrop, in addition to 560 well-appointed guest rooms, two 18-hole championship golf courses, a luxury spa, an oceanview fitness center, first-class culinary options and renowned on-site shopping makes The Breakers a retreat fit for royalty.

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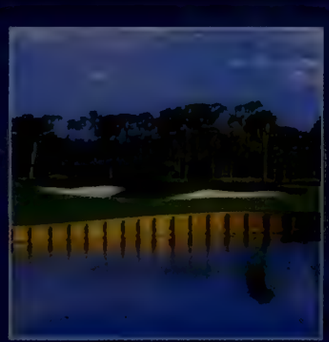
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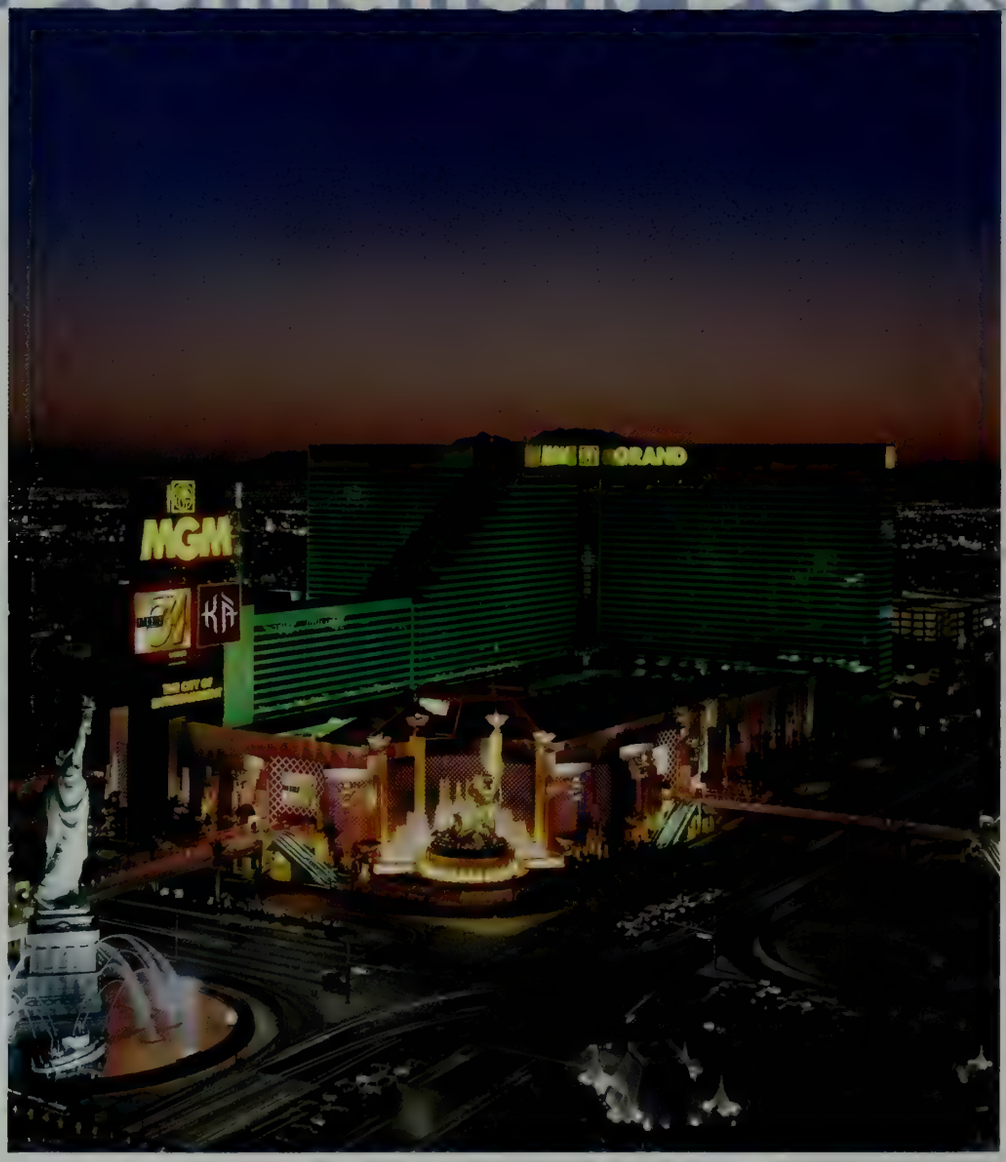


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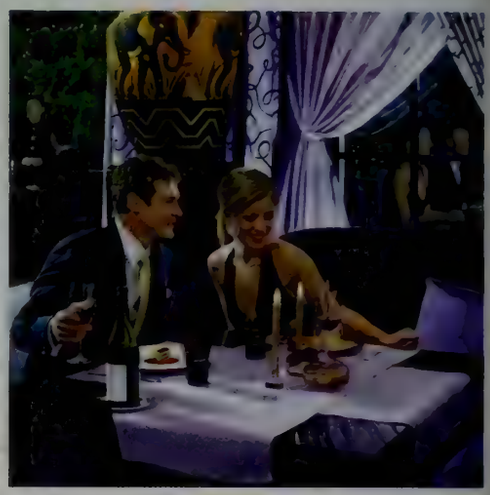
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MGM Grand features nine top-rated accommodation options—5,044 rooms in total, ranging from lavish suites to its trademark SKYLOFTS, private, sleek two-story guest rooms overlooking the Las Vegas Strip. In the boutique-style West Wing, just around the corner from the new Poker Room and Race & Sports Book, more than 700 rooms give visitors a stylish retreat. And just steps away from the resort, The Signature at MGM Grand, which debuted in June 2006, envelops guests in a separate world. From the moment they step foot in the gated entrance, or outside on their own balcony with views of The Strip and the mountains, they are assured their experience will be memorable—especially with a 24-hour concierge and staff dedicated to their comfort and security.

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The elegant Joël Robuchon.

The entertainment at MGM Grand is second to none. KÀ, the unprecedented new theatrical event from Cirque du Soleil, combines heart-pounding acrobatic performances with martial arts, climaxing with a perilous battle scene that astounds all who see it.

With its personalized service and extraordinary interactive table tops, Tabú Ultra Lounge is a chic, cosmopolitan club that raises the bar for Vegas nightlife. Rounding out MGM Grand's nighttime diversions is one of the world's most famous dance clubs, Studio 54, where DJs spin cutting-edge music.

Among the 19 fine and casual dining options at MGM Grand are the recent additions of two restaurants by "Chef of the Century" Joël Robuchon. L'Atelier de Joël Robuchon bestows the cuisine of the culinary maestro in an accessible, informal style, while the restaurant simply named Joël Robuchon provides an exclusive opportunity to experience the chef's formidable cooking talents.

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A view of the CuisinArt Resort & Spa villas.

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Full body massage at Venus Spa.

Discover the resort's culinary secrets at the exclusive Chef's Table.

Accommodations: Each of the 93 luxurious guest rooms and suites at CuisinArt Resort & Spa is graciously expansive, ranging from 900 to more than 7,500 square feet. Thoughtfully appointed with custom-designed fabrics and furnishings, all air-conditioned rooms open to extraordinary sea views.



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Spa: At the Venus Spa, guests nurture their spirit and reconnect with their senses. Renew with soothing massages, wraps, customized facials and natural skin and body treatments. Recharge with yoga and Pilates classes and a state-of-the-art fitness center. An internationally trained staff will cater to every whim.

The Venus Spa will triple in size with a 19,000-square-foot addition, scheduled to debut in the Spring of 2008. Planned additions include areas for hydrotherapy and an exclusively designed Thalasso Pool, where guests soak in heated Anguillian sea water, a natural, mineral-based therapy favored for its healing properties.

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San Antonio

Preserved Past, Brilliant Future

Over the last century, while other cities might have been razing and bulldozing historic buildings to make way for gleaming glass office towers and ribbons of asphalt highways, San Antonio was preserving and protecting. Sure, the nation's seventh largest city has all the earmarks of progress—but what sets it apart is its methodical and impassioned conservation.

Discover the scale of downtown—intimate and walkable. Historic streets follow the meandering path of the River Walk. Low-storied 19th-century buildings reflect adaptive reuse as hotels, restaurants, banks, nightclubs, lofts and museums. Walking tours encompass the Texas-German King William District lined with gingerbread mansions from the mid-1800s.

In this city, heritage is respected and preserved, treasured and celebrated.



Sunset Station

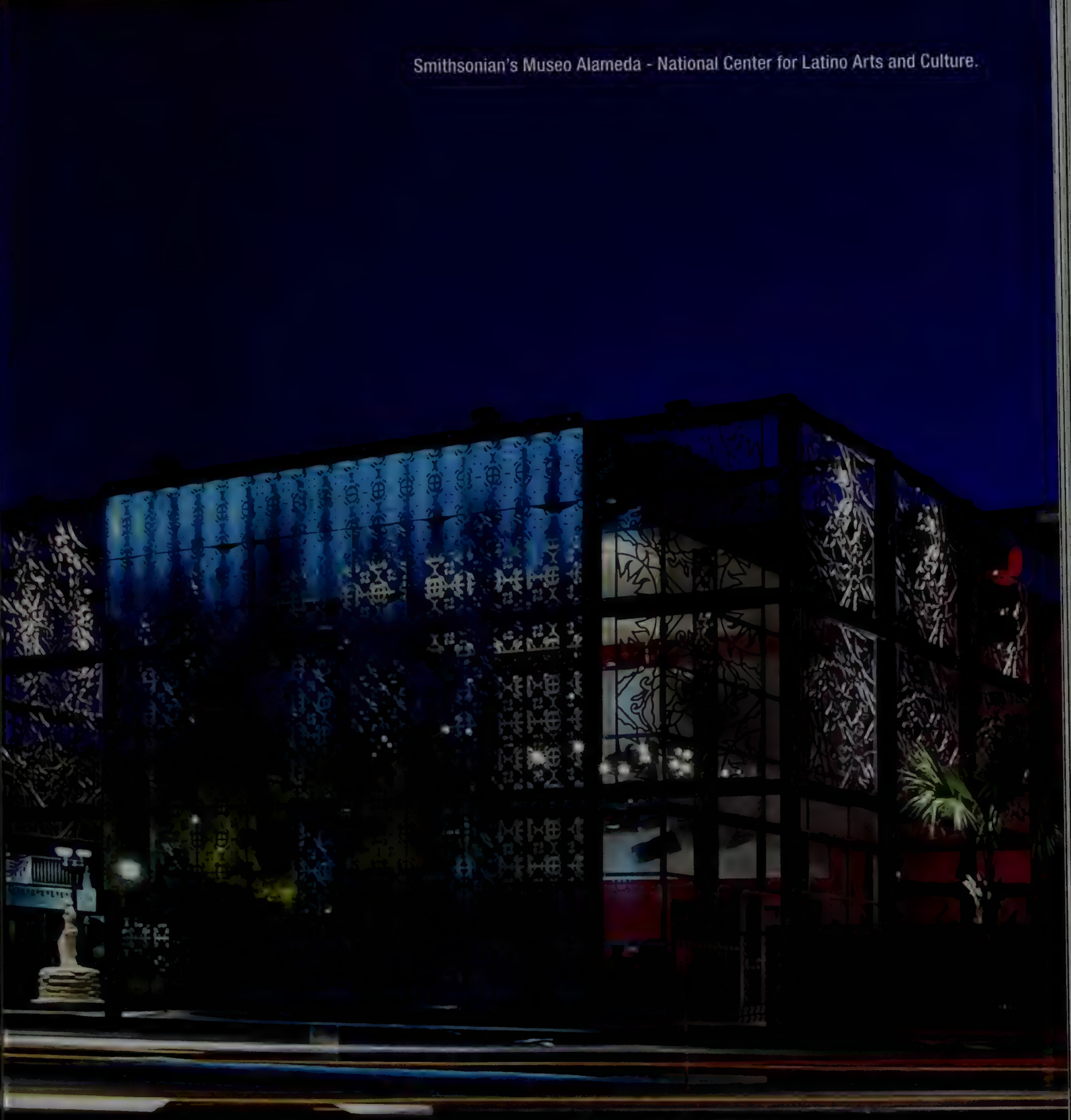
Step back in time with the Mission Trail (San Antonio's Spanish Colonial Missions, including four active Catholic parishes and the Alamo) and don't miss Mission Espada's *acequia* (this aqueduct is the only Spanish structure of its type still in use in the U.S.). Treading cobblestoned La Villita ("Little Village") is walking the path of San Antonio's first civilian settlement now boutique shops, craftsman niches and cultural fiestas.

Make a stop at Sunset Station, originally a train depot for the Sunset Limited, which connected San Francisco to New Orleans. Today it has been reincarnated as a dynamic entertainment complex while maintaining the character of its inception with gold-leaf vaulted ceilings, stained-glass windows, and a historic church, among other features.

Imagine strolling from dinner to one of San Antonio's beautifully restored historic theaters. Take in an engaging Broadway show at the atmospheric Majestic Theatre (1929), Empire Theatre (1913), or catch the latest film at the Meso-American Aztec Theater (1926).

In this city, heritage is respected and preserved, treasured and celebrated. Immerse yourself in San Antonio—where renewed excitement about contemporary culture scales up to historic venues, neighborhoods and embattled treasures.

To start planning your San Antonio experience or for a free visitors guide, please go to VisitSanAntonio.com or call 800-The-Alamo.



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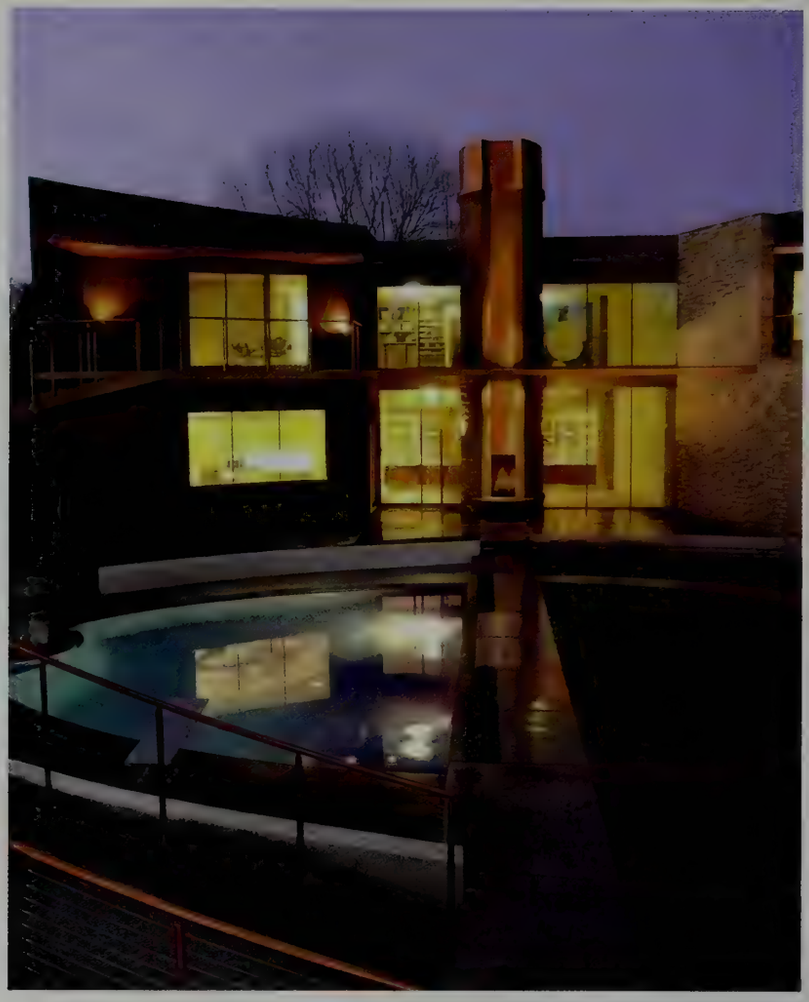
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Cornerstones

Five New Essential Volumes for the Architecture and Design Library

"I wanted the drama of light to reveal secrets that lay hidden beyond the façades," writes Keaton.





RENZO PIANO MUSEUMS

Art lovers around the world are fast becoming acquainted with the poetic architecture of **Renzo Piano**. The Genoa, Italy–based architect, renowned for his Pompidou Center (1977) in Paris and the winner of 1998's Pritzker Prize, has more museums (12 completed and at least five in progress) to his credit than any other architect. "Strikingly diverse artists consider Piano's architecture to be the most effective of the buildings in which they show their work," says architectural historian **Victoria Newhouse** in her engaging introduction to the volume's 18 elaborately showcased projects.
The Monacelli Press, $60

HUGH NEWELL JACOBSEN ARCHITECT

AD 100 architect **Hugh Newell Jacobsen**'s latest Massimo Vignelli–designed monograph offers the reader an intimate look at 23 of his celebrated projects, mostly houses, completed since 1993. A concise essay by critic Paul Goldberger places the work in the context of today and reminds us of the many recurring themes that separate Jacobsen's work from that of his peers. The photographs, including those by *AD* contributing photographer **Durston Saylor**, jump off the page.
Rizzoli, $60

CALIFORNIA ROMANTICA

"I wanted to focus on details, a fountain, a staircase, a doorway.... I wanted the drama of light to reveal secrets that lay hidden beyond the façades," writes actress and architectural preservationist **Diane Keaton**. In her idiosyncratic look at 20 of her favorite Mediterranean-inspired houses, Keaton stays true to that aim, opting to share with the reader only the particular magical moments of each house—all revealed in tightly cropped close-ups, instead of the common, wide-angle view. With **D. J. Waldie**'s exceptionally sharp telling of each house's unique story, the approach is a revelation.
Rizzoli, $65

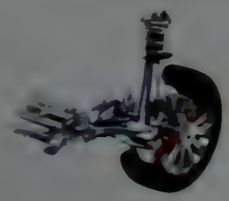


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AXEL VERVOORDT
Timeless Interiors

For the many admirers of the **Axel Vervoordt** aesthetic, access to his vast body of work has long been a piecemeal process limited to little more than a monograph on his castle/design laboratory in Belgium and magazine appearances (*AD*, July 2006). Now, in the world-renowned antiques dealer, collector and AD 100 interior designer's first retrospective book, there's a one-stop way to marvel at what Vervoordt has created both in his home and in the homes—a 1920s Georgian Revival house in Dallas, a 1990s Palladian-style villa in Miami, a 300-year-old farmhouse near Florence, Italy, among them—of 23 of his clients around the world.
Editions Flammarion, $75

ANTOINE PREDOCK ARCHITECT
Volume 4

"My work is inspired by an immersion, by necessity passionate, intense, and experiential," **Antoine Predock** reflects in the personal essay that prefaces his new monograph. Featuring photography by *AD* contributor **Robert Reck**, the fourth Rizzoli volume on Predock's award-winning oeuvre picks up in 1996, with his museum for Skidmore College, and spans projects such as 2006's Logjam House in Rio Blanco, Colorado, and the nearly finished Doudna Fine Arts Center at Eastern Illinois University.
Rizzoli, $50

"My work is inspired by an immersion, by necessity passionate and experiential," Antoine Predock reflects.

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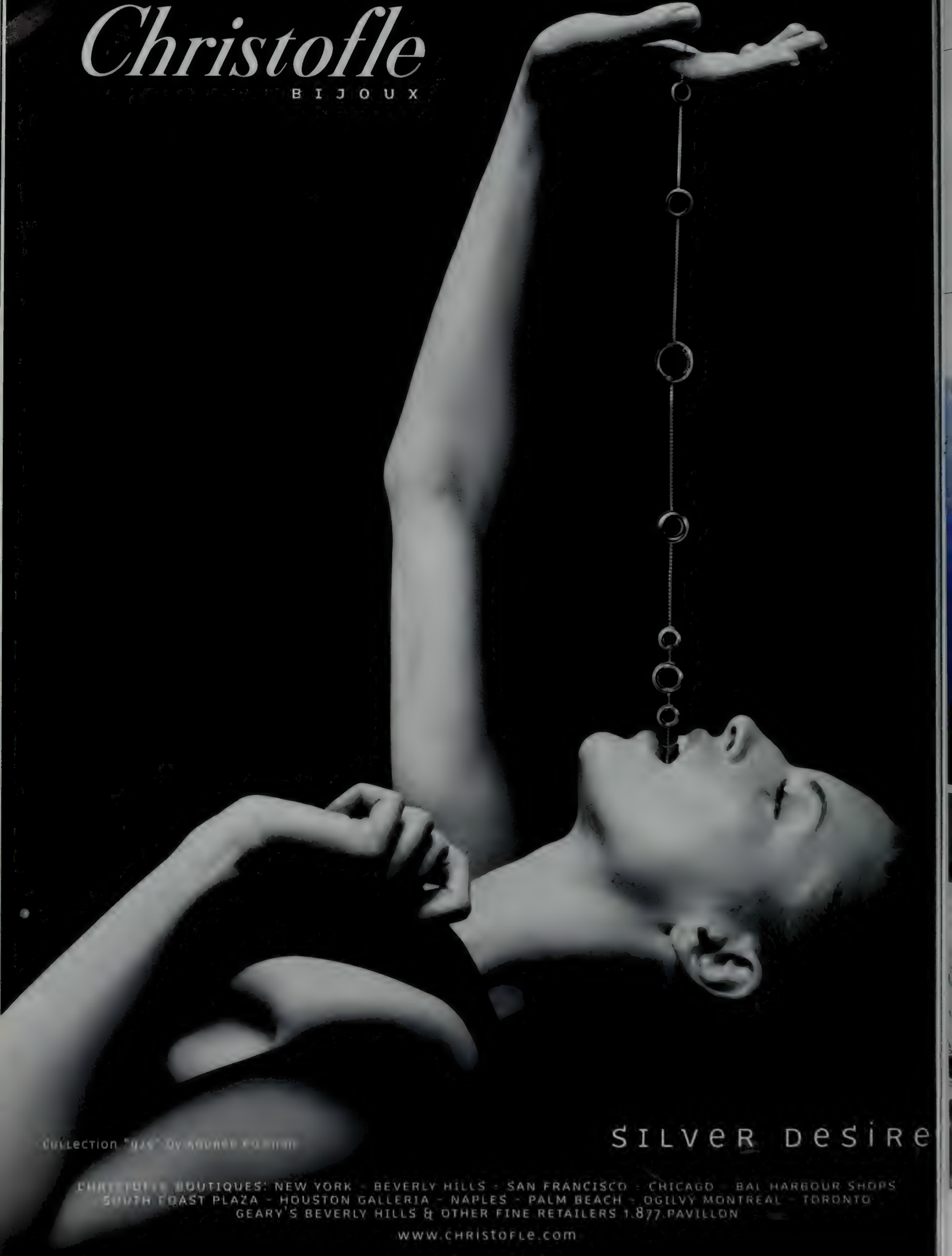
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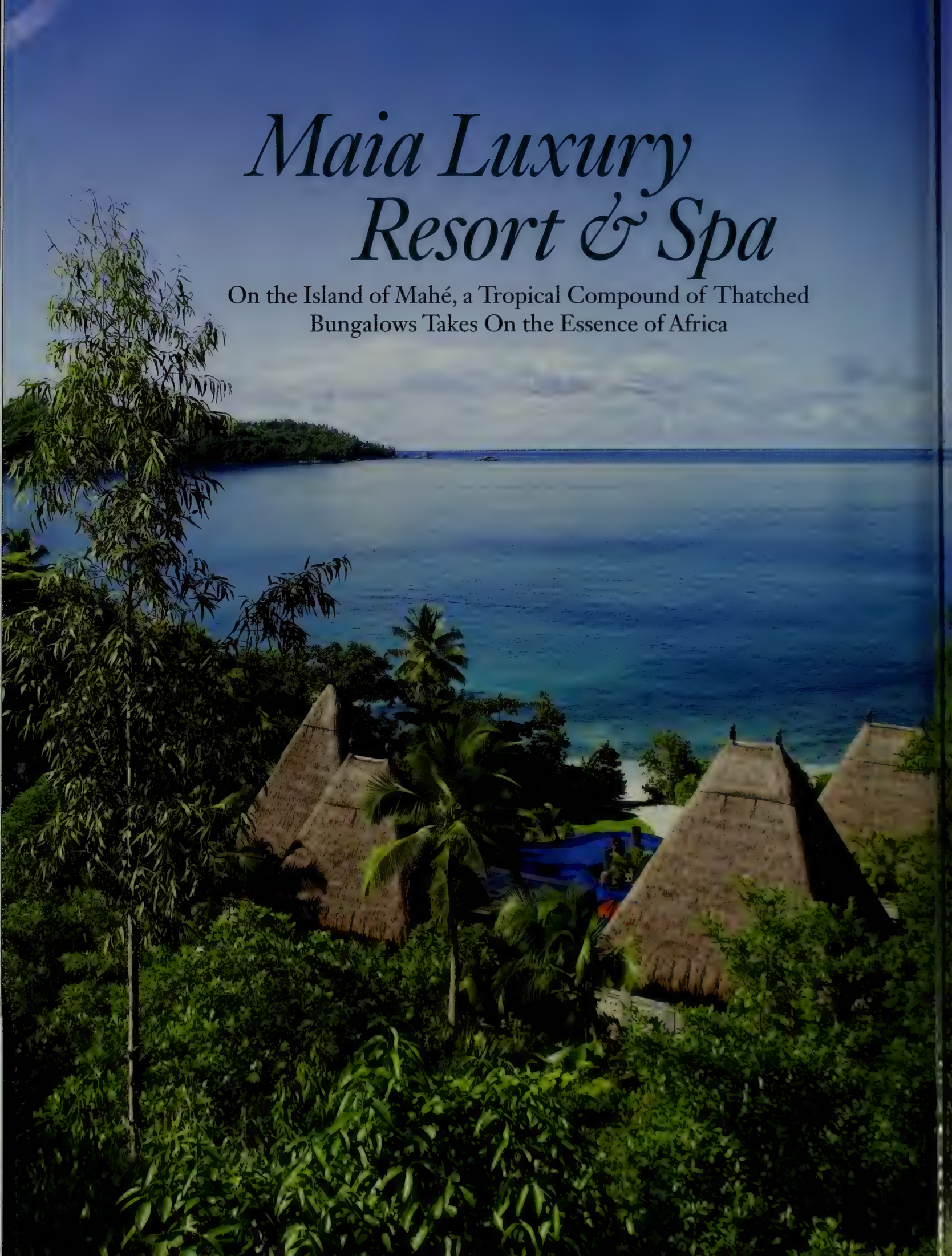
TRAVEL: HOTELS

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Maia Luxury Resort & Spa

On the Island of Mahé, a Tropical Compound of Thatched Bungalows Takes On the Essence of Africa

Architecture by Bunnag Architects and RSL Architects
Architectural, Interior and Landscape Design by Bensley Design Studios
Text by Penelope Rowlands/Photography by Robert McLeod



LEFT: "It's much more African than French," landscape architect Bill Bensley says of Maia Luxury Resort & Spa, on Mahé island in the Seychelles, which he designed with Bangkok-based architect Lek Bunnag and RSL Architects. ABOVE: The thatch-roofed compound, with 30 guest villas, overlooks Anse Louis beach.

"THE SITE CAME FIRST," says architect Lek Bunnag. It always does, of course. But in the case of Maia Luxury Resort & Spa, a sensitively designed, environmentally conscious resort in the African island nation known as the Republic of the Seychelles, the lush tropical surroundings dictated every aspect of the design.

It's easy to see why. Here, 1,000 miles due east of Kenya, the ocean tends toward lapis lazuli, that rich azure shade the Renaissance painters favored. The sky follows suit. Across the water, some of the 115 islands—most uninhabited—that make up the Seychellian archipelago loom intriguingly. How could such magnificent surroundings not play a central role?

"We wanted to step very gently on the surface of the earth," landscape architect Bill Bensley says. "It would have been easy to take elephant steps that would have smothered the beauty of the place. To build appropriately and delicately on the site was clearly the right thing to do."

Bensley, an American, and Bunnag—who describes him-



self as "very Thai"—met as graduate students at Harvard. Now each has a practice in Bangkok: Bensley Design Studios offers architecture, interior design and landscape architecture services; Bunnag Architects specializes in resort design. "My work is deeply connected to the cultural heritage of each place," Bunnag says. "If I were to build in India, it should look and feel unmistakably Indian."

Imparting a Seychellian look, though, turned out to be a challenge, since, as Bensley explains, "they never developed much of an architectural style." Only settled in the late 18th century and without

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ABOVE: A chandelier Bensley designed, inspired by an African bracelet, hangs from the vaulted ceiling in Tec-Tec Restaurant, which serves Franco-Asian and Creole cuisine. LEFT: A spot for poolside dining.

TOP: Bensley, who landscaped the grounds, planted palms, hibiscus and bougainvillea around the main pool's edge. The teak chaise longues on the terrace are, like many of the furnishings throughout, from Southeast Asia.

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LEFT: A villa's gated garden. ABOVE: Onyx bowls in copper niches flank the bed in a bedroom. "We designed all of the furniture, the picture frames and the lamps," Bensley notes. "It was an adventure in creating something high-end luxurious."

"The floor plans were configured to preserve the trees and boulders, so no two villas are alike," he says. BELOW: A living sala, with a daybed, and an infinity-edge pool offer a panoramic view of the Seychelles and the Indian Ocean.

"It would have been easy to take elephant steps that would have smothered the beauty of the place. To build delicately on the site was clearly the right thing to do."



continued from page 120

an indigenous population, the Seychelles were first colonized by the French, then by the British. Although there are some French colonial buildings (mainly on Mahé, the island on which the resort is located), the rest is something of a pastiche.

Fittingly, Bunnag, working in partnership with RSL Architects (part of DSA Architects International Group), looked to mainland Africa for inspiration. He conceived the resort as a timeless native village, with clusters of hutlike structures with roofs—of "the local thatch," he says—in a variety of shapes. "Using a pavilion style instead of a block type causes less damage to the site," the architect comments.

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"We didn't want to have anything Western in any way, so we used local materials, which lend a tropical feel," says Bensley. TOP: A pool deck. "You can see so many layers of islands from the resort," he points out. ABOVE: Each villa has a pavilion consisting of an oversize outdoor tub set in a shallow-water infinity-edge pool.

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Guests enter the resort via an open-sided "greeting pavilion," set among palms and other native plantings. Beyond it, there's an appealing bar with a fringed conical roof and columns clad in woven copper strips; other pavilions contain a restaurant, a shop and a spa. While there is a scattering of guest villas on the beach, most are perched on the hill above and reached by one of the buggies that circulate up and down.

Seen from above, the ocean reveals itself to be action-packed, with giant tortoises and passing dolphin pods and schools of gaudily colored fish. "It's a Las Vegas floor show!" Bensley says with a laugh. Maia itself can seem equally phantasmagoric. The deep blue of its contoured swimming pool out-azures the ocean; and at night, fire roars up out of five hand-carved totems at its side.

Although most of the resort's 131 pavilions are functional, of course, at least one—conical-roofed, with indigenous, slatted furnishings—is exuberantly not. "It serves no purpose," Bensley says. "It's just a pass-through space or a place to wait for a buggy if it's raining." Yet, in its distinct Africanness and the preponderance of wood—"the warmest element," Bensley points out—it neatly propounds Maia's design lexicon.

continued on page 126

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continued from page 124

There are 30 villas—bungalows, actually—reached through individual gated gardens. Each is made up of four separate pavilions: a bedroom, a living area, an outdoor tub and a bath. All have at least one pool—most have two—and expansive terraces that seem to be suspended above the earth.

Furnishings are deliberately scant. "Our intuition was to do architectural interiors rather than interior design," Bunnag explains. "I wanted to have as little furniture as possible." From the outset, Bensley, who acted as both landscape architect and interior designer on this project, "wanted to do something really strong, with textures like African artifacts," he says. The fact that he knew little about Africa wasn't an impediment. He's an extraordinarily quick study—"an image collector," Bunnag calls him, "with very precise, scanning eyes." Repeated trips through Africa quickly brought him up to speed.

Bensley mined these nations' rich folk crafts in his interiors, most dramatically in the resort's restaurant, where an expansive chandelier, inspired by an African bracelet, forms a downward counterpoint to the pavilion's intricate vaulted ceiling. The distinctive, outsize metallic ornaments—made in Southeast Asia, like so many elements here—on the surrounding walls are also based on jewelry.

The restaurant's warm, tawny color gives way, in the guest rooms, to a more austere palette: browns and beiges that might have sprung from the African earth. Bensley designed every particle of the rooms, down to the sinuously shaped door handles, inspired by the resplendent local marine life.

Each guest room sets a scene. In one, majestic white lamps, tall and spherical as totem poles, rise up on either side of the headboard, their abrupt verticality softened by artistically draped swaths of mosquito netting. On the adjoining wall, there are rows of onyx bowls set in copper niches; the vessels are filled with hibiscus and other tropical flowers during the day, flickering tea candles at night.

> The fact that Bensley knew little about Africa wasn't an impediment. He's an extraordinarily quick study—"an image collector," Bunnag calls him.

Such inventive details arose almost organically, Bensley says. "If you can get the first step right, and I think that's what Lek did so beautifully, then everything else can fall into place. After that, all the other details are easy." This circles back to the design's underlying philosophy, which Bensley sums up as "respect Mother Nature first. Here, we very gently tiptoed around the site. If you can do that, it's win-win." □

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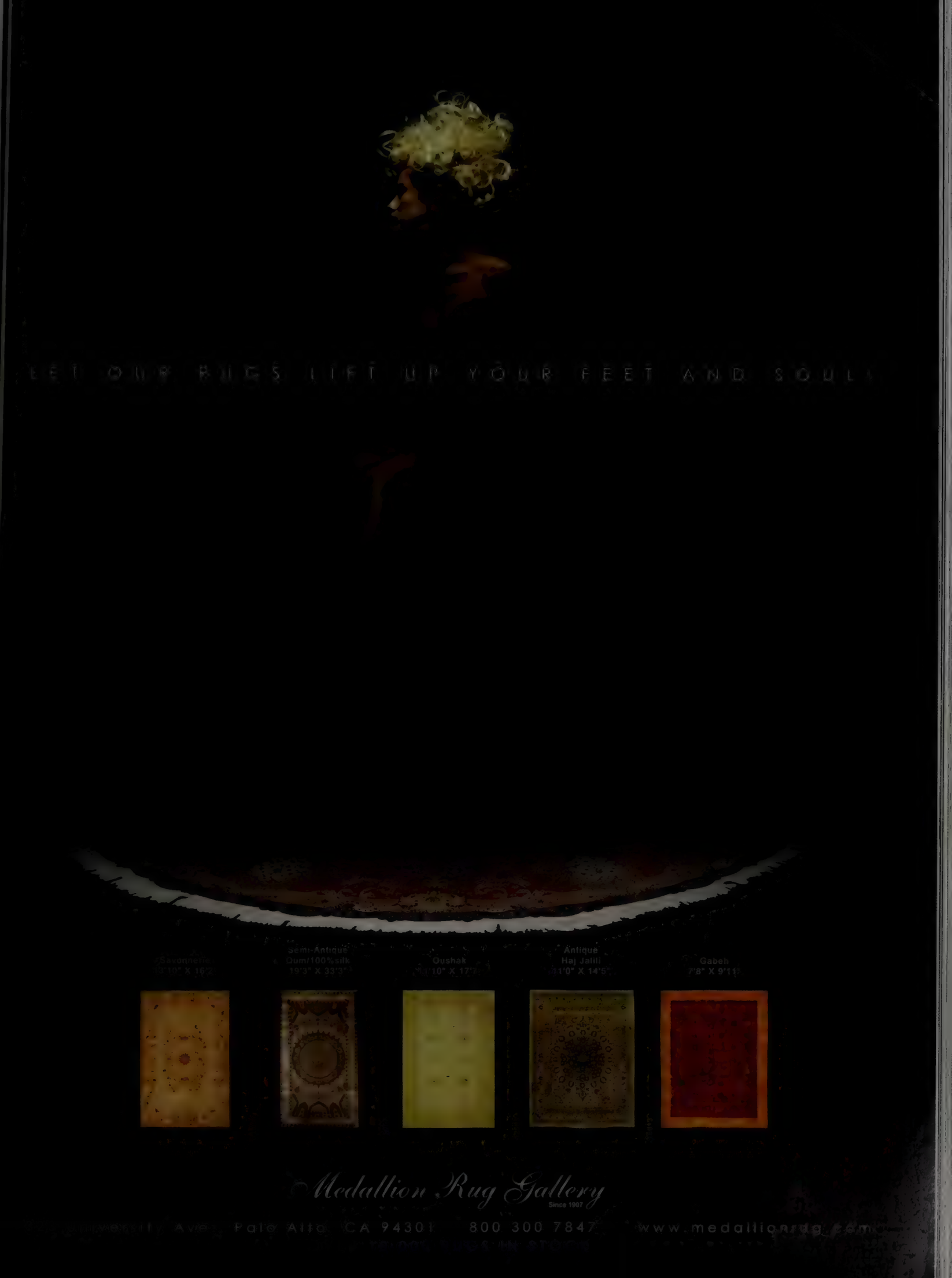


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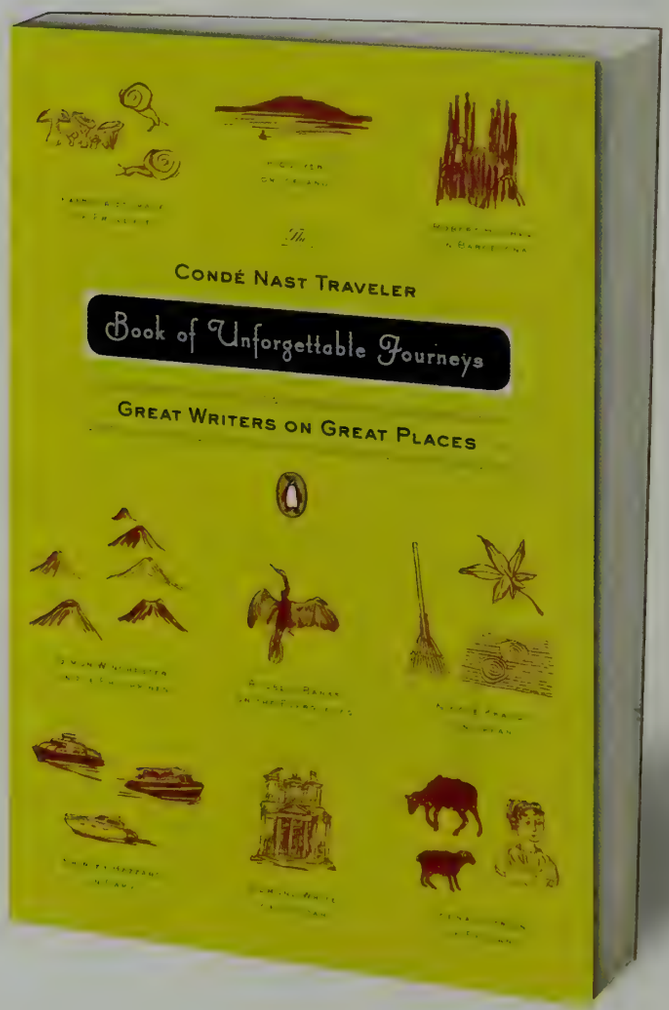
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The St. Regis

A Gracious Fifth Avenue Landmark Gets a Stylish New Look

Interior Design by Sills Huniford Associates/Text by Gerald Clarke/Photography by Durston Saylor





ABOVE: New York's legendary St. Regis hotel—a favorite of Ernest Hemingway, Marlene Dietrich, Salvador Dalí and John Lennon—has undergone a glamorous redesign at the hands of Stephen Sills and James Huniford. RIGHT: The reception area of the 1904 hotel epitomizes the Beaux Arts style.

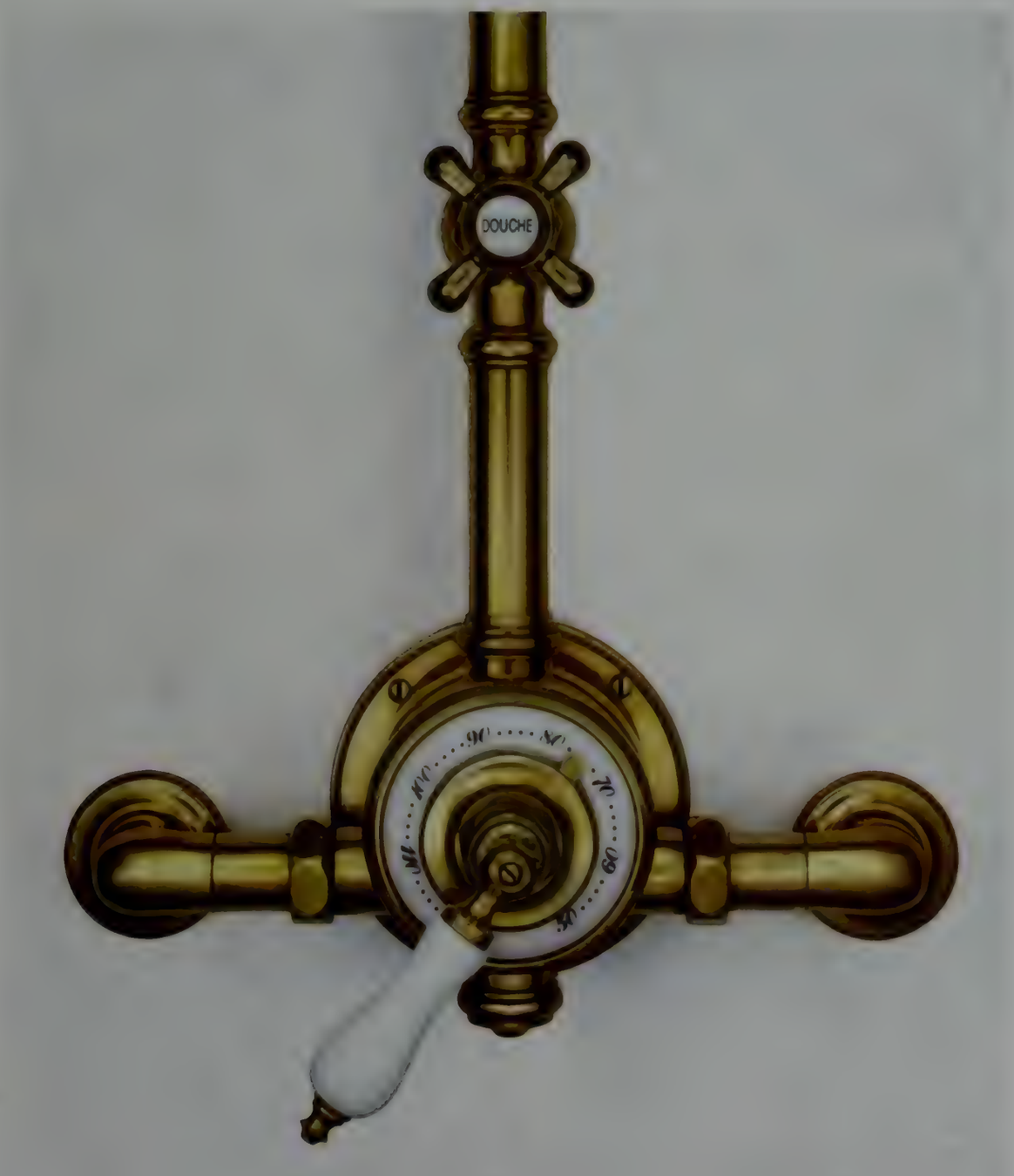
THE YEAR WAS 1904. Theodore Roosevelt was president, there were only 45 states in the Union, and the word *today* was still written with a hyphen, as in a newspaper headline of September 4: "Palatial St. Regis To Open Its Doors To-Day." Located at Fifth Avenue and 55th Street, The St. Regis was "the finest hotel in America in the way of furnishings and interior decorations," said *The New York Times*.

Times change, and so does spelling. But The St. Regis, the oldest luxury hotel in New York, is as impressive now as it was then, a temple of comfort and elegance. So it was with a mixture of respect and awe that the design team of Stephen Sills and James Huniford approached their task: to brighten up the interior of that grand old centenarian and to give it a new and more integrated look. "In the past there had been piecemeal changes," says Huniford. "We wanted our design to reflect an overall vision."

Their respect was for the hotel's superb Beaux Arts design. Their awe was for the hotel's storied history—Maxfield Parrish's *Old King Cole* mural, which stretches 30 feet behind the bar, is a Gotham landmark—and for the glamorous people who have stayed there, from Marlene Dietrich and Marilyn Monroe to Salvador Dalí and John Lennon. But respect and awe did not translate into intimidation. Though they had never designed hotel interiors, Sills and Huniford approached The St. Regis just as they would a house or an

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apartment. And with good reason. The hotel's managers chose them because they admired their residential interiors, and they wanted their guests to feel they were entering a warm and elegant apartment rather than a soulless hotel room. For that reason, says Sills, "we didn't go through books with pictures of other hotels. We wanted our design to be like our residential work."

Employing a staff of five, the partners devised two color schemes—pale blue and celadon was one; pale yellow and cream was the other—that they thought were both soothing and flattering. "Architecturally the rooms were beautiful," says Sills, "but there were heavy damask draperies and valances that came down to the lowest pane of glass. You didn't realize that behind them was a big, beautiful window."

Down came the draperies and oversize valances. Out went much of the furniture. Except for the desks and the Louis XVI–style chairs, Sills

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RIGHT: The Astor Court—named for the hotel's founder, John Jacob Astor IV—has an anteroom used for tea and cocktails. BELOW: In the main dining room, the designers replaced an enormous chandelier in favor of multiple smaller ones, which allow clear views into the hotel's celebrated King Cole bar. Pollack banquette fabric; Jim Thompson chair fabric.





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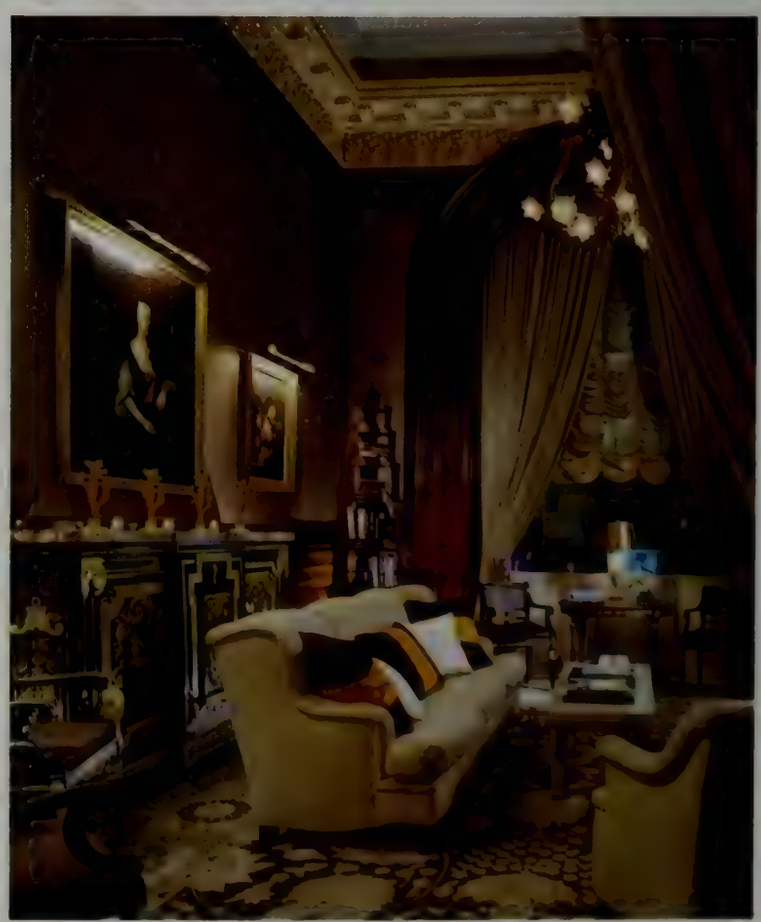
"In the past there had been piecemeal changes. We wanted our design to reflect an overall vision."

In the Cognac Room, they took their cue from the Tiffany chandelier. "We wanted to keep the spirit of that fabulous chandelier," says Sills, "and we gave the room a kind of Oriental design, with ivory and tobacco-brown colors. When you're drinking cognac, you don't want to look at the same color."

Generations of New Yorkers have made merry in front of Parrish's mural of Old King Cole and his jolly men. But guests in the neighboring dining room found their view of the good king blocked by a

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ABOVE: The famous Maxfield Parrish mural that hangs in the bar—which had been "swagged in green velvet," Sills notes—was recently restored. Edelman leather on chairs and barstools. RIGHT: The designers redecorated the Cognac Room in shades of ivory and tobacco brown. The sofa and club chair, covered in a Scalamandré fabric, are by Sills Huniford Associates, as are the low table and armchairs. Stark carpet.



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and Huniford designed all the furniture themselves, from the cabinets with the pop-up television sets to the wardrobes and the lamps. "A dramatic bed is a signature of our work," says Huniford, "so we draped the beds to make a cocoon for the sleeper. The St. Regis gets a range of clients, from rock stars to royalty, and we wanted everyone to be comfortable."

Rock stars and royalty can be as hard on furniture and fabrics as ordinary folk, however. The biggest challenge Sills and Huniford faced was to find materials that looked and felt as if they belonged in a private apartment yet could stand up to constant wear and meet fire codes. Their search was so successful, says Sills, that "you could put our fabrics in a raging fire and they wouldn't burn."

"No morbid desire for mere originality activated the architectural designers of The St. Regis," bragged one of the hotel's brochures a century ago. That is one way of saying that the original designers favored restraint over ostentation. Sills and Huniford followed the same rule—a light touch can be the best one. The marble-and-bronze lobby needed nothing but new fabrics for the chairs.

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huge crystal chandelier. Sills and Huniford replaced it with four small chandeliers, thus opening the view to the bar, to the mural and to the mural's colors, some of which, like eggplant and chrome yellow, they borrowed for the dining room fabrics.

Dulled by decades of tobacco smoke, the mural itself underwent a six-week restoration. It now looks as fresh as it did when Parrish put down his paintbrush in 1906. "Old King Cole was a merry old soul," says the nursery rhyme, "and a merry old soul was he." Now, entering his second century, he is even merrier—and so are his fiddlers three. □



"We looked at the hotel's archives for inspiration, but we wanted a residential feel," Sills says of their designs for the 227 guest rooms and suites. ABOVE: Soft yellow and cream hues set a restful tone in a guest suite. Wallcovering and drapery stripe and chair and ottoman damask from Kravet. LEFT: A crown-canopied bed offers a sense of intimacy.

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Lemarti's Camp

Combining Talents, a Couple Create an Unforgettable Safari Hideaway

Text and Photography by Tim Beddow



I CAME HERE IN 1983, WHEN I was 18," Anna Trzebinski-Lemarti, the Nairobi-based fashion designer, says, recalling her first safari in Kenya's northern Laikipia district. Over the years she visited often, taking in the area's stunning scenery and "absorbing the magical energy of Africa." In 2001, after the death of her artist husband, Tonio Trzebinski, she traveled once again to Laikipia. On that visit she met guide Loyapan Lemarti, a member of the local Samburu tribe. By the end of the trip, a bond had formed between the two, and the couple returned together to Nairobi; they were married soon after.

They made frequent trips to Laikipia, despite its remote location. On one, guides took them to a spot along a river where a fig tree—whose name, in Samburu, *ngabolo namunyak*, means "the blessed one who is blessed by those who come to it and in turn blesses them"—presides over a palm grove. The couple were so taken with the site that they requested permission from the local group that owns the land to build a camp there.

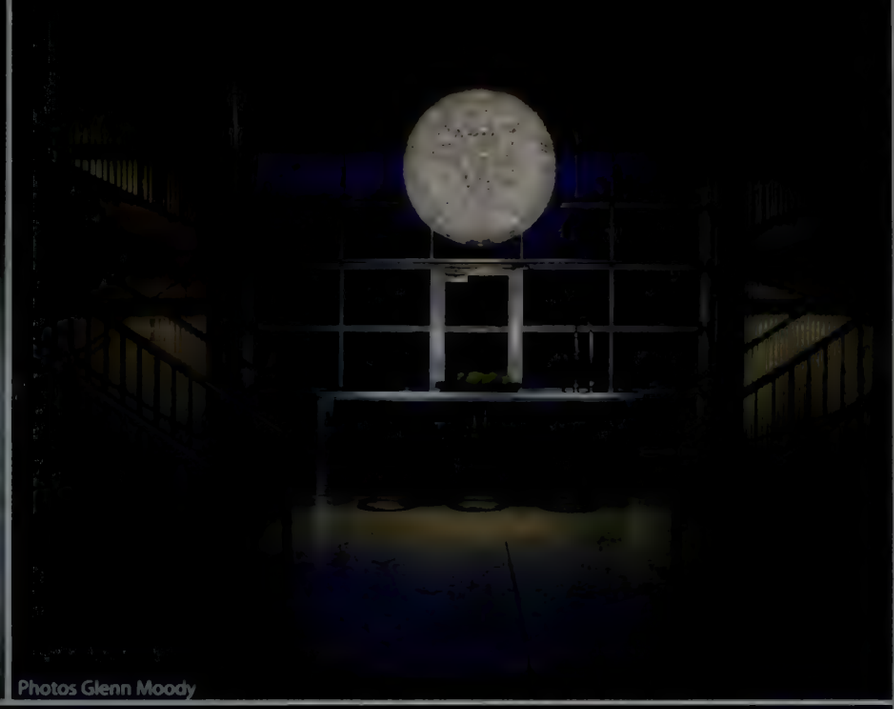
The camp gradually took shape, a happy fusion of Trzebinski-Lemarti's inimitable style with Lemarti's connection to the area and its people.

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"I designed, built or made every detail, from the grand plan to the fabrics and cutlery," Anna Trzebinski-Lemarti, a fashion designer, says of Lemarti's Camp (above), a safari destination in northern Kenya that she runs with her husband, Loyapan Lemarti. BELOW: Palm and fig trees shade the main mess tent.

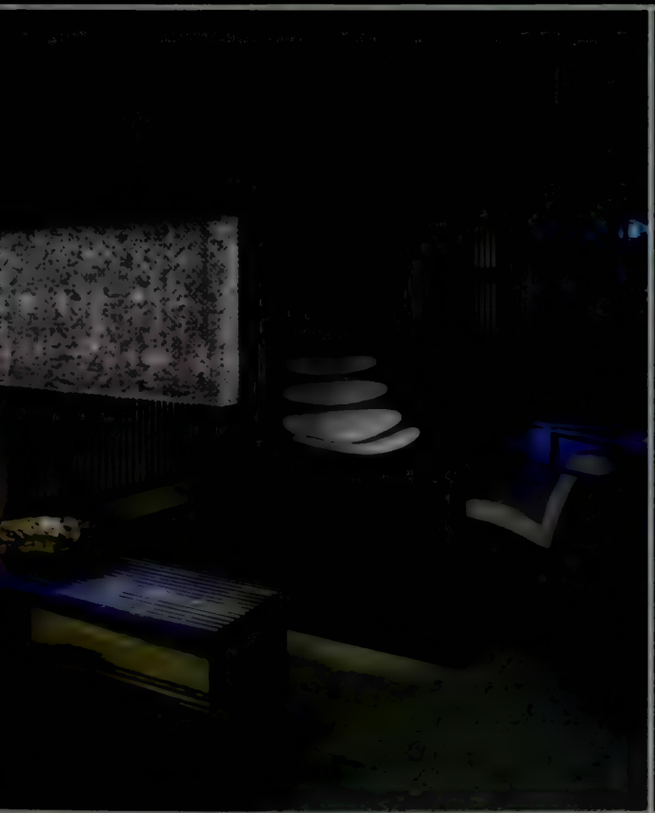






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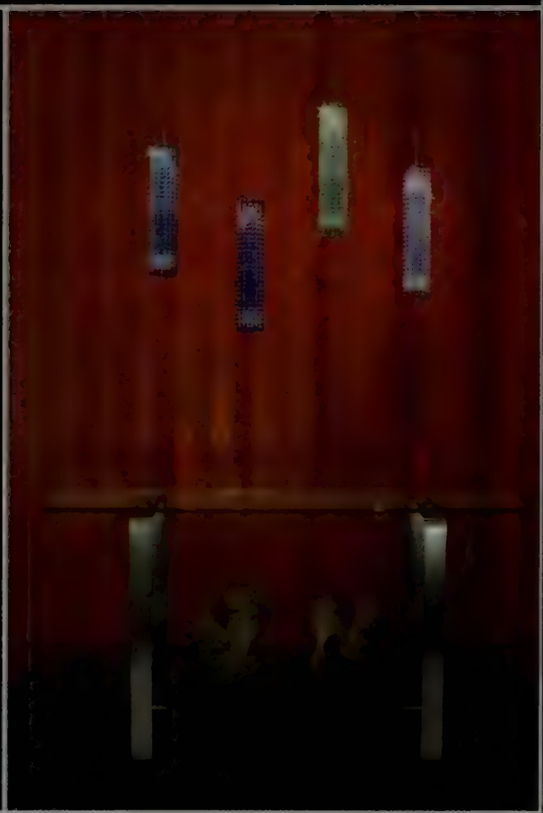
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ABOVE AND RIGHT: Guests take their meals around a communal table, designed by Trzebinski-Lemarti, in the expansive main mess tent, which functions "exactly like a giant living room," she notes. "The camp is let on an exclusive basis only, so you have it to yourself."

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"Everyone who visited was enchanted by it and felt like a true guest of Africa," Trzebinski-Lemarti remembers.

Given the enthusiastic response of friends and family who traveled to the camp, they soon decided to expand their private hideaway and turn it into a destination for guests wishing authentic contact with the lifestyle, customs and ceremonies of Africa.

Fortunately, the community—with whom the couple had a harmonious and fruitful relationship—encouraged their endeavor, and work began on Lemarti's Camp in 2005. From the start Trzebinski-Lemarti's vision for the camp was clear: She wanted her guests to experience Africa from a real camp, albeit an extremely civilized one. As she puts it, "The camp should make you feel you are in the height of luxury but still aware of actually being in the African bush—nothing pretentious or overdone."



Though the goal was a simple one, the execution proved difficult. The site is three hours from the nearest hardware store and a seven-hour drive from Nairobi, so careful planning was a must. Trzebinski-Lemarti and Lemarti relied on Carol Byrne, a friend and an experienced builder, to oversee much of the construction, the majority of which was done on-site.

Trzebinski-Lemarti, the daughter of architect Gunther Dawe and interior designer Dodo Cunningham-Reid and herself a designer whose pieces have become must-haves

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Within circular walls that expand as they rise, the wine racks are divided horizontally and vertically by vineyard and vintage. At the center, reclaimed wood staves from wine barrels take a new turn as an elevated tasting space, with plush upholstery and a rose-colored resin tabletop. Platt's reuse theme continues through to the floor, composed of stamped metal plates from famous vineyards as flooring. Truly "stellar," this wine cellar is designed with a serious and stylish collector in mind.



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"The things I didn't make have been slowly acquired from markets or from antiques traders. They are more like a personal collection than a planned one-off purchase," says Trzebinski-Lemarti. RIGHT AND BELOW: For Tent One—and the other four sleeping tents—she chose a palette inspired by the hues of the bush.





"The camp should make you feel you are in the height of luxury but still aware of being in the African bush—nothing pretentious or overdone."



continued from page 138

among the fashionable set, had never undertaken a project like the camp. Setting out to create the interiors, she says, she aimed for "rich textures, comfort and understated luxury. I decided that the style should not compete with the landscape." She designed—and made, in most cases—nearly everything, from the tents and furnishings down to the teapots and silverware, often using local materials; classic African forms inspired many of the furnishings. An earthy palette of reds and greens enhances the connection between the built and natural environments.

As for the safari experience itself, guests are encouraged to interact with the land—the area is an ornithological paradise—and the Samburu people who call it home. Guests may walk in the bush, accompanied by guides for as long as they wish ("Or stay in bed till noon," says Trzebinski-Lemarti, who eschews set itineraries for visitors). Trips to nearby *manyattas* (homesteads) or to watch honey being gathered can easily be arranged. If any ceremonies are taking place nearby, guests may be invited to attend.

For those who wish to take a step farther into the wilderness, Trzebinski-Lemarti and

continued on page 142

"You quickly get into the rhythm of nature," she says of the experience. LEFT: A bath, enclosed by trees, sits on a cedar platform. Each tent has its own en suite bath.



LEFT: Tent Five is pitched along the banks of a river. ABOVE: Evening drinks are served about three miles from the camp. Members of the Samburu tribe act as guides and staff the camp. The couple rely on camels to transport equipment and supplies between the main camp and Nomadic and Stargazing camps.

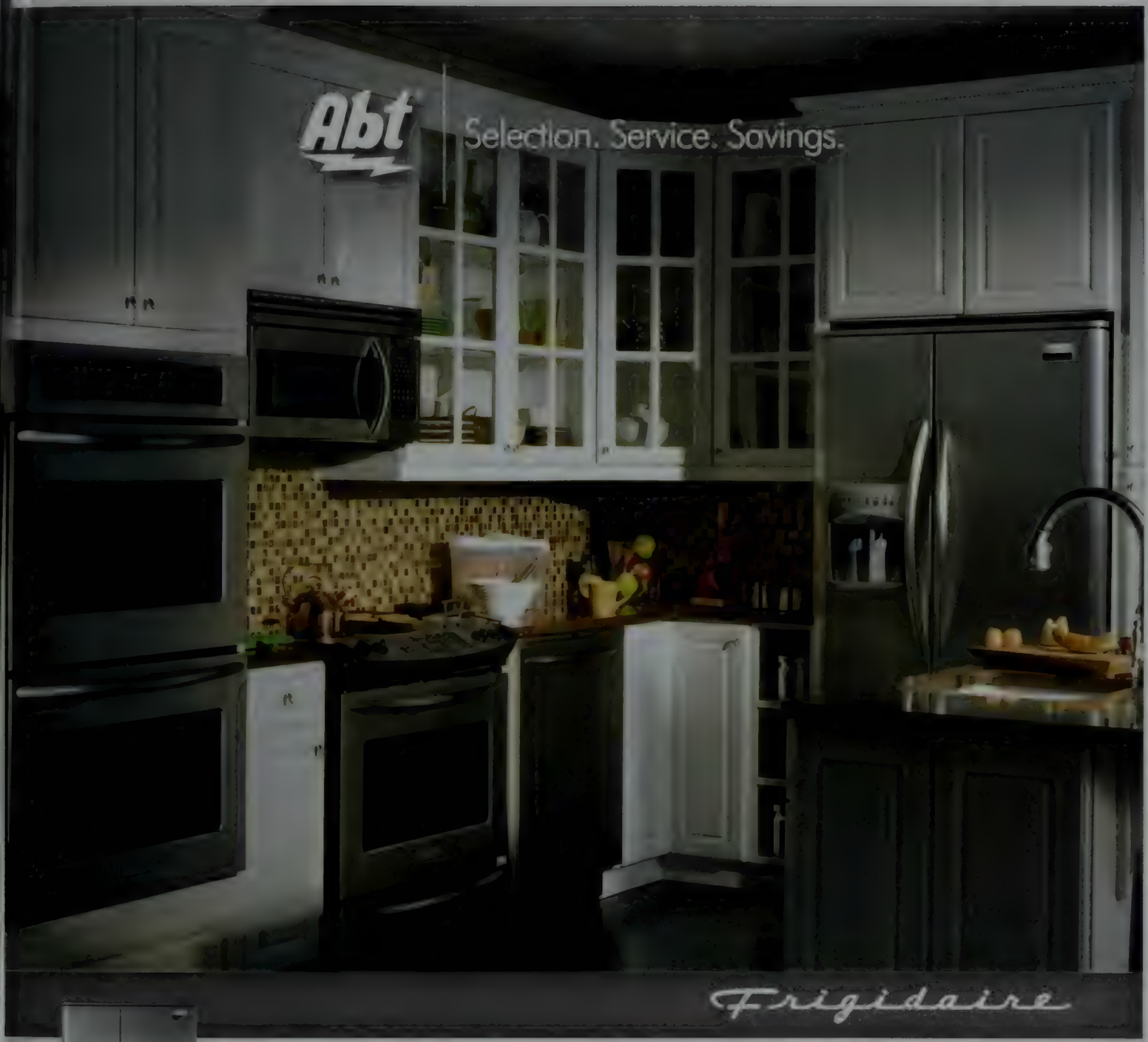
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Lemarti have two other camps. Nomadic Camp, the design of which is based on 19th-century drawings by the desert traveler Jane Digby, is pitched seasonally and offers views across much of northern Kenya. From there, guests may go on to Stargazing Camp, by the river, where just a net tent separates them from the sky. All bookings are for the exclusive use of the three camps, so whether guests decide to stay at the main camp or venture farther afield, they are guaranteed an entirely personal experience.

The couple hope that their guests' lives will be shaped by a safari the same way theirs have been. "Reconnecting with the earth in the cradle of mankind can be a life-changing experience," says Trzebinski-Lemarti. "It makes you let go of your busy, busy world." □

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PENNSYLVANIA

A Reclaimed Refuge and Endless Mountains



It is a bit ironic that a house fronting a forest was built almost entirely with reclaimed lumber. The 5,500-square-foot, four-bedroom, 3.5-bath Barn House, completed in 2002, is on 43 acres in northeastern Pennsylvania's Endless Mountains and has a two-acre pond and a number of unique spaces, such as the upper and lower silo rooms (sitting areas, essentially) and the quaint Seven Dwarf Hall. $2.525 million. *Call 570-585-0600.*



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Solitude on a Private Beach and Wetlands

Prior to building a four-bedroom, 2.5-bath house on 450 acres—home to ospreys, egrets, herons, red foxes and diamondback turtles—the owners resuscitated the depleted beachfront by planting trees and adding grass to the sand dunes. Views from the 3,500-square-foot, 77-window residence in Painter, built in 1992, are perhaps best appreciated from the crow's nest, functioning as an extra bedroom, which looks out to the wetlands on one side and the beach and bay on the other. $3.5 million. *Call 757-287-0481.*

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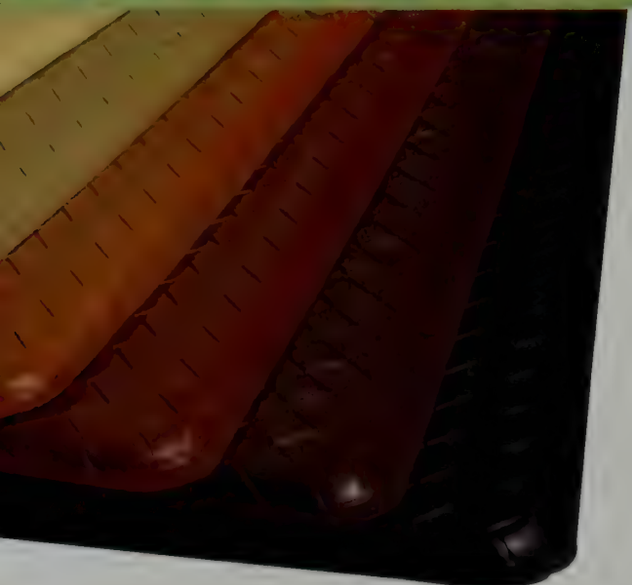
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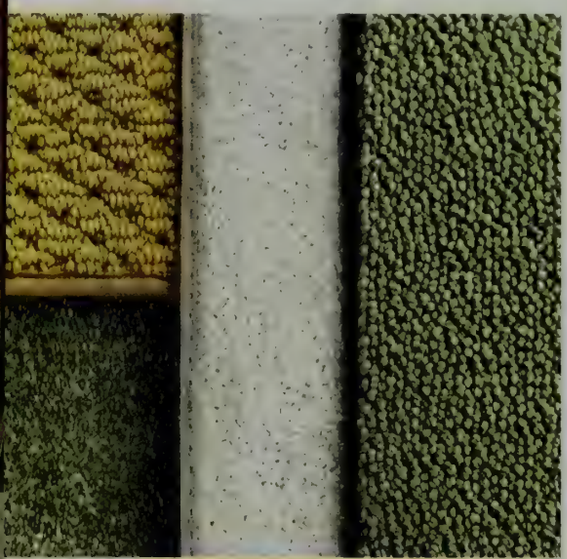
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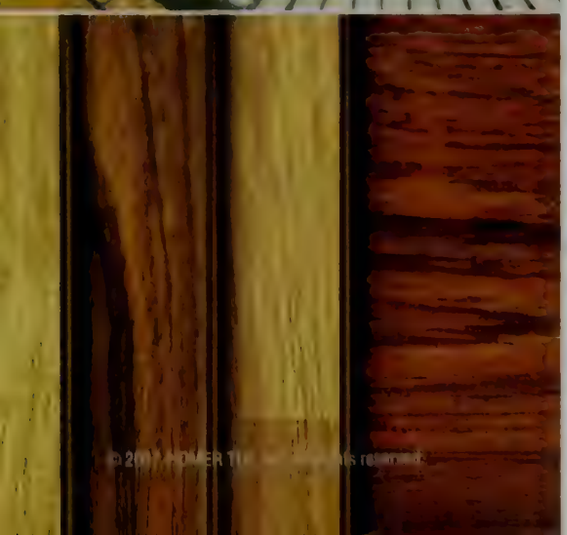
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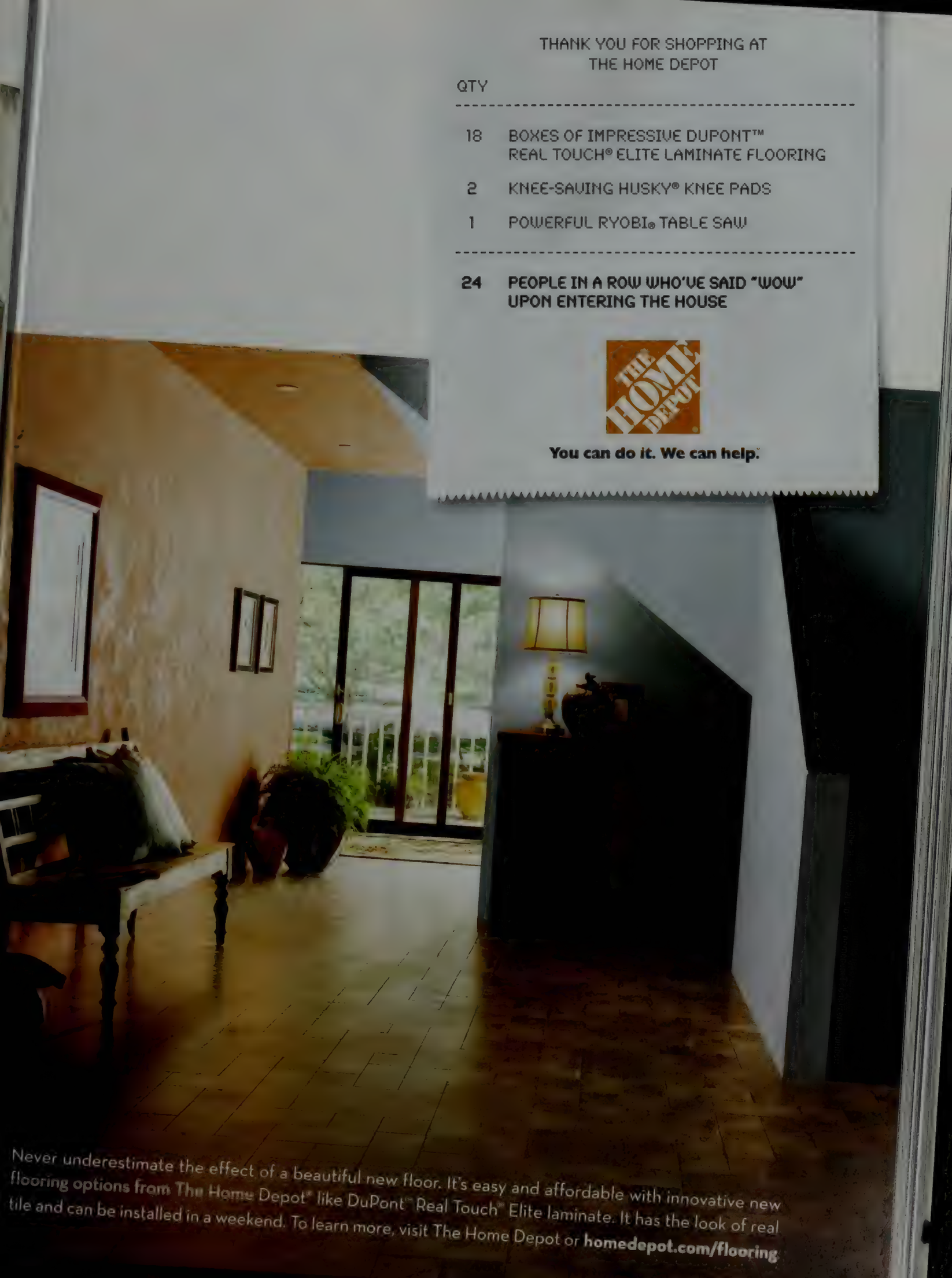
CALIFORNIA

Opening Up to the Creative Elements in Venice



A short walk from the ocean, as well as from Venice's trendy, artsy section along Abbot Kinney Boulevard, a newly built Modernist house pays homage to Southern California's mild weather and ample light with an open floor plan, strategically placed windows of varied sizes and large sliding glass doors that make up an entire corner of the first floor. The main house, with teak floors throughout, has three bedrooms, 3.5 baths and, on the top floor, an office and a roof deck. It also has garage space for four cars. A detached one-bedroom, 1.5-bath rear loft with a kitchen functions as guest quarters or a rental unit. $2.85 million. *Call 310-275-1000.*

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Storybook House Along the Lakeshore

A fairy-tale sensibility seems to inform the architecture of Red Pine Point, a Queen Anne–style 10-bedroom, 15-bath family compound, built in 1985, that peeks through the trees along Mullett Lake. The eight-acre lot's guest apartment and caretaker's quarters increase the living space to about 15,000 square feet. Other key numbers: 1,250 feet of lake frontage (with a gazebo and a custom-designed boat dock) and garage space for 10 cars. $12.9 million.
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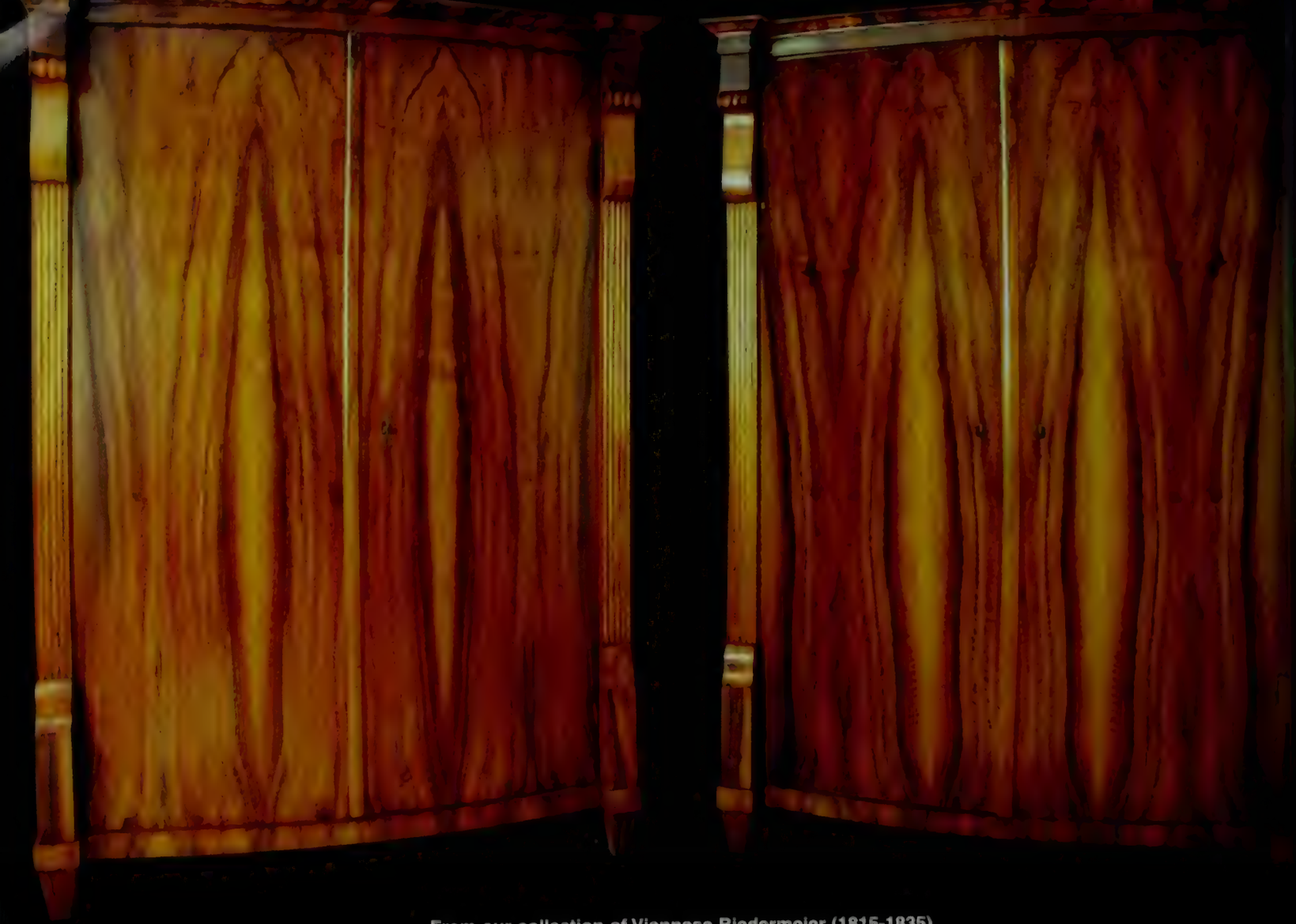
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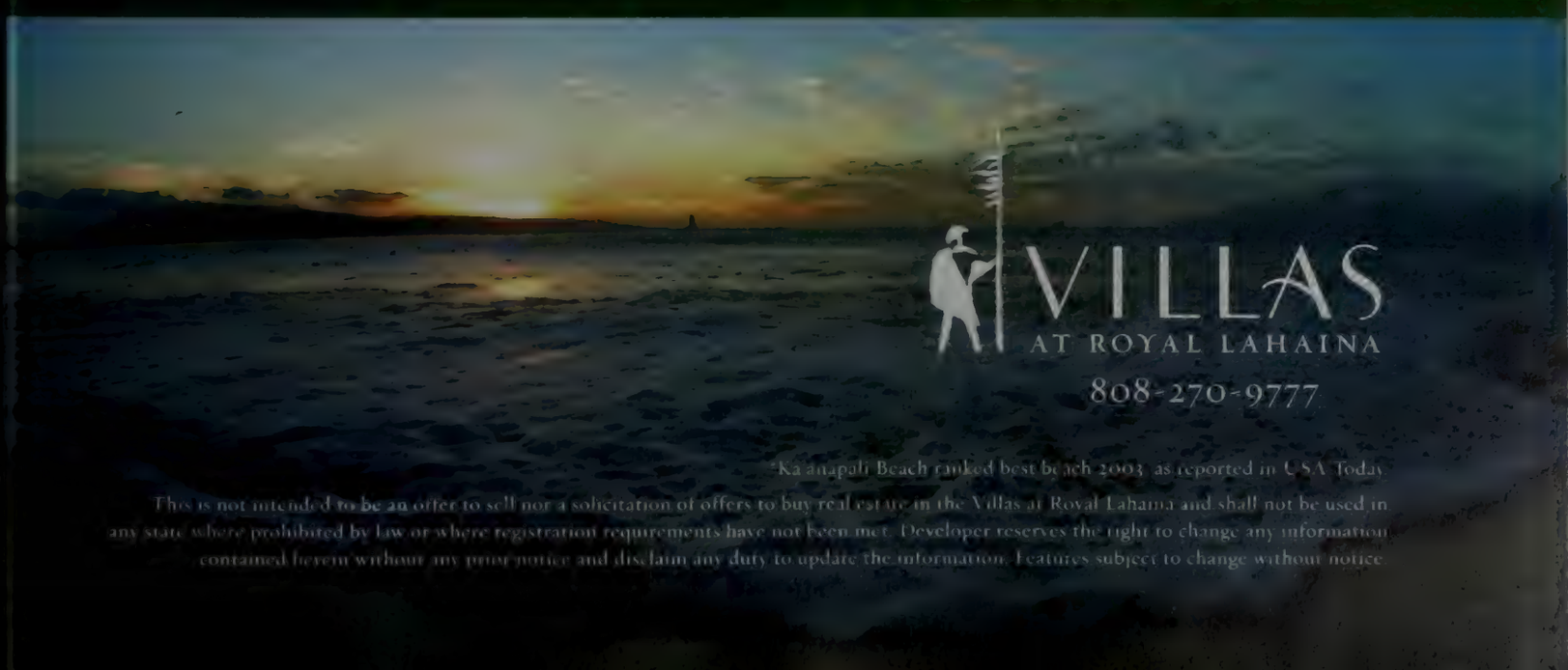






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Ralph & Ricky Lauren

IN THEIR IDYLLIC HOME ON JAMAICA, THE COUPLE FASHION A SINGULAR ISLAND ELEGANCE

Text by Gerald Clarke/Photography by Durston Saylor



When he was a boy in the Bronx, Ralph Lauren fell in love. But he had no money for the object of his affection, a pair of blue suede shoes in the window of a store he passed on his way home from school. Now Lauren, who has persuaded much of the globe to buy his idea of the good life, can afford a pile of blue suede shoes as high as Mount Everest—and anything else he wants. His company, Polo Ralph Lauren, has nearly 300 stores around the world and sales of $11 billion. "What I do is about living," he writes in *Ralph Lauren*, a profusely illustrated book celebrating his company's 40th anniversary. "It's about living the best life you can."

"I love places that transform us," he says. He and his wife, Ricky, have five mood-altering homes, each with a different purpose. There is the apartment in Manhattan and two houses not far away: a beach house in Montauk, at the tip of Long Island, and an estate in Bedford (see *Architectural Digest*, November 2004), an hour north of New York City. There are also two more distant places: a ranch in Colorado (see *Architectural Digest*, November 2002) and a two-house retreat in the posh Round Hill resort, near Montego Bay on Jamaica.

"Colorado is for enjoying the land," says Lauren, and there, amid more than 15,000 acres, he and his athletic family—the Laurens have three grown children, two sons and a daughter—stretch their muscles,

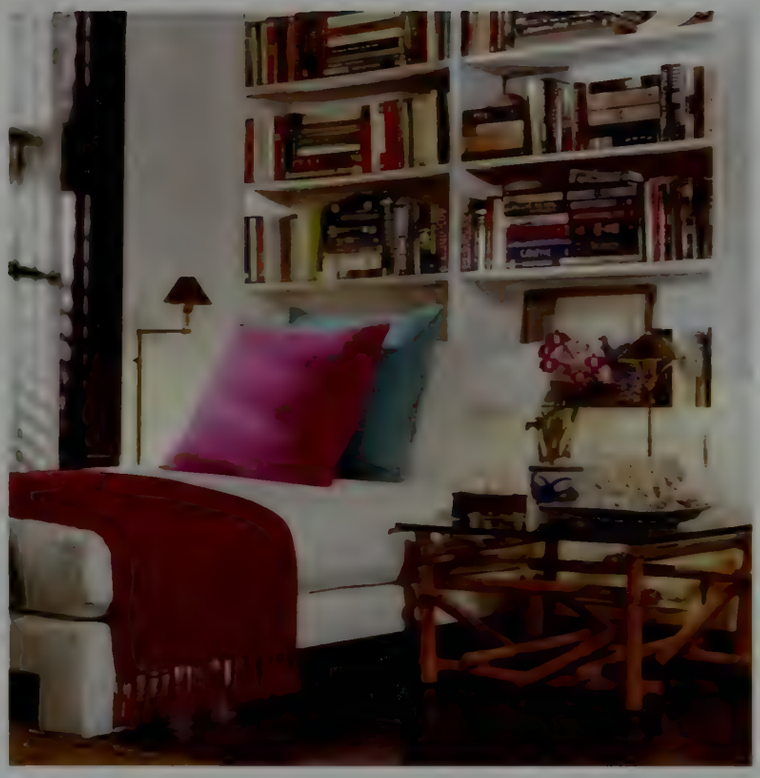
Main House

Fashion designer Ralph Lauren and his wife, Ricky (left), bought a Jamaican villa on Round Hill, near Montego Bay, some 20 years ago. "It's a place where you really love where you are," he says. Opposite: Asian accents, such as antique ginger jars and chinoiserie mirrors, contribute to the living room's exotic feel.









LEFT: An 18th-century gilt mirror hangs above the fireplace in the living room, which also has a reading corner (above). "We made the house what it should be," Ralph Lauren points out. "It's in the spirit of Round Hill—very quiet, very elegant." Upholstery linen, Ralph Lauren Home.

hiking and riding horses. Jamaica, by contrast, is for relaxing, for lying on the land—or on a hammock on the land. "I live a very hectic life," says Lauren, "and I'm busy all the time. In Jamaica I have no obligations. It's very serene, a different world, far away from everything."

The Laurens bought their first house on Jamaica—High Rock is its name—well over 20 years ago. Set on the highest point of the Round Hill resort, which consists of a small hotel and 29 villas on a peninsula, the house was built in the early 1950s by Clarence Dillon, the head of one of Wall Street's most important investment banks. F. Burrall Hoffman, Jr., who designed Miami's Italianate Villa Vizcaya (see *Architectural Digest*, November/December 1976), was the architect, and though Hoffman gave it what Lauren calls "beautiful bones," High Rock was otherwise downright forbidding when the Laurens first saw it.

"At one point it had been a wonderful house," says Lauren, "but it had become dark, dreary and closed up, something out of yesterday. It wasn't sunny or joyous. The beautiful mahogany shutters had been painted battleship gray, and the hardware was nonexistent. The house looked like a hospital. We set out to bring it back to what we thought it should be. We put moldings





"We live on the veranda," Ralph Lauren says of the loggia/dining terrace. "The goal was to make our family comfortable in a luxurious setting," explains Ricky Lauren, who wrote a book about Jamaica called *My Island*. "We go there as often as we can escape."



"It had carpeting inside and outside; that's strange in Jamaica," Ricky Lauren says of the residence, built in the 1950s. "It took a lot to restore it. Now it's like a plantation house." OPPOSITE: The master bedroom has banana-leaf matting. Mosquito netting, Ralph Lauren Home.



on the walls, and we gave it a definition and an elegance it might once have had—or never had. We put the flavor into it."

Dillon's tiny swimming pool—"It was like a bathtub," he says—was replaced with one suitable for laps, and the Laurens added an entirely new structure, a large screening room in which they often end the evening by watching a movie. Open to the rain forest that surrounds the 20-acre property on three sides, the room also has local entertainment—the Jamaican green parrots that screech as they fly by. Here, as in other rooms, the only cooling comes from ceiling fans. "I like the sea breezes," says Ricky Lauren, "and I think ceiling fans are kind of romantic."

With their children growing up, the Laurens decided they needed more space, and in 1996 they bought a second house, this one right on the water, a short walk down the hill. Cottage 26, as it was called, was built by another formidable figure in the New York business world—William Paley, the founder of CBS. Paley blasted away rocks to create a site perched on the ocean, then constructed a pagoda surrounded by four bedrooms. "It was beautiful before," says Josef Forstmayr, Round Hill's managing director, "but Ralph Lauren improved it. He expanded the terraces, and he made it appear more spacious by lifting the doors and windows by two feet and the roofline by three feet. It's now very dramatic, and it relates better to the ocean and the rocks."

Lauren's original inspiration for his High WASP look came from browsing through old Harvard, Yale and Princeton yearbooks, and High Rock suggests that elevated style of the '40s and '50s: restrained luxury, acres of soft-spoken mahogany and an appreciation of what has come before. "The house has an Englishness I've always liked," he says, "an Old World elegance. I call it a jewel."

But High Rock also reflects the Laurens' love for Jamaica, which, as Ricky Lauren writes in her own book, *My Island*, "has color, more vibrant and impressive than I have ever seen." She filled her book with her own photographs of lush pink, red and orange flowers and golden sunsets, and she brings those vibrant hues to her dining table. "In the big house I have napkins and linens in bright colors, like the Jamaican flowers. I like to make the table fun and exciting." The smaller, ocean house—the Laurens call it the White Orchid—sends a different message. "It's white and pure," says Ricky Lauren, "and you feel as if you're on the sea—and you are." In keeping with that watery setting, she uses nautical colors in the White Orchid: white and royal blue.

Their affection for Jamaica is not just something the Laurens talk about. Not



ABOVE: They tore down an existing structure and replaced it with a screening room and an adjacent sitting area. To continue the plantation aesthetic, the couple used "lots of mahogany." LEFT: "We made the pool quite a bit bigger," remarks Ricky Lauren, "and put in a lot of plantings as well."



Guesthouse

In 1996 the couple purchased a beach house just down the hill and renovated it. They named it the White Orchid. Above: The interior courtyard. "The great house has a classic feel," says Ralph Lauren. "The White Orchid is clean, barefoot and luxurious." Right: Marble floors were installed in the living room. Hurricane lamps, Ralph Lauren Home.

only have they given money to various local causes, everything from the University of the West Indies to the emergency unit of a nearby hospital, but Ralph Lauren has also used the island in some of his clothing promotions, selling Jamaica to sophisticated tourists even as he is selling them his Polo shirts and shorts. "He has put his stamp of approval on Destination Jamaica," says Forstmayr. In appreciation, the Jamaican government has bestowed on Lauren its Order of Distinction, with the rank of commander, and put his smiling face on a stamp, an honor previously given to Winston Churchill and Princess Diana.

"You should only do the things that make you happy," Ricky Lauren writes in *My Island*, and that can stand as the motto for both Laurens, who actually live the life—and then some—of the impossibly attractive people in the Ralph Lauren ads. With all of that, Lauren says he still sees himself as the boy standing in front of the window with the blue suede shoes, "yearning," he says, for "something beautiful and timeless." For him, however, the yearning and achieving are one and the same. Together they spell happiness. □



"I live a very hectic life," says Ralph Lauren, "and I'm busy all the time. In Jamaica I have no obligations. It's very serene, a different world, far away from everything."



The couple expanded the pool deck. The beach house is "like being on a boat," notes Ralph Lauren. "The greenness of Jamaica is gorgeous. The air is very mild. It feels like a paradise. There's a naturalness and ease of living. It smells like a beautiful place."



Graceful Juxtaposition

CLASSIC ARCHITECTURE AND SLEEK MINIMALISM COME TOGETHER IN A DESIGNER'S OWN NEW YORK APARTMENT

Interior Design by Jennifer Post/Text by Kelly Vencill Sanchez/Photography by Michael Moran





All good designers will tell you that the key to longevity in the business is keeping their work fresh. A case in point is Jennifer Post: Just when you thought it was safe to cast her as a minimalist who creates contemporary, clean-lined interiors in contemporary, clean-lined buildings, she ups and designs an apartment in the Apthorp, one of the grandest of the courtyard buildings on Manhattan's Upper West Side. But being that this is Jennifer Post, and being that it's her own home, you couldn't possibly expect the space to be like any other in the 1908 landmark.

To those familiar with Post's meticulous approach, the Apthorp is not as improbable a choice as it may seem. Passionate about classical architecture of any era, she sees no contradiction in juxtaposing her "elegant modernism" with what she calls "the greatest prewar building in New York." Spanning an entire block, from Broadway to West End Avenue, the Apthorp was the inspiration of William Waldorf Astor, whose architects, Clinton & Russell, designed a majestic limestone structure reminiscent of a Renaissance palazzo, with a central courtyard and barrel-vaulted entrances.

"You can't beat the Apthorp's dramatic architecture—it's a magnificent place to live," says Post. She had rented other units in the building, biding her time until something truly special opened up. It was worth the wait: Her apartment occupies 2,500

ABOVE LEFT: "You walk through 17-foot gates and immediately leave the sounds of the city. You feel like you're in a castle," designer Jennifer Post (above) says of the entrance to the Apthorp, the landmark 1908 Renaissance Revival building she lives in on New York's Upper West Side.

Post's aim was to "respect the apartment's prewar details" yet imbue the spaces with her elegant brand of modernism. OPPOSITE: Barry Flanagan's 2005 bronze *Monument to Letters* stands in the living room. Another bronze, Dimitry Gerrman's 1997 *Expecting*, is in the dining room.





"The rooms are proportioned beautifully, and I was able to take advantage of that," Post says. RIGHT: A mirror in the living room reflects the dining room—together, the spaces span almost 60 feet. She heightened the connection between the two, using identical carpets and chandeliers.

"It's almost impossible to design for one's self because you have a passion for so many types of pieces," Post admits. OPPOSITE: Transforming the once-dark living room that she calls "gracious, not formal" was a six-month process. Carpet, Patterson, Flynn & Martin.



square feet, with tall windows that face both east and west and a nearly 60-foot vista—she calls it her "spinal cord"—from the dining room to the living room.

She loved the volumes, she loved the light, but Post was convinced that the space needed an injection of modernity. The typical Apthorp apartment is dignified and traditional, with rich mahogany woodwork and floors—but dark. "It was very Gothic," she recalls. "I totally reversed it." She stripped and painted the wainscoting, bleached and lacquered the parquetry floors white and repaired moldings and plasterwork. "I put in a new kitchen and removed a few doors, but I would never touch the architecture."

Moving from room to room, you are struck by the fluid sophistication of the spaces, which Post left deliberately spare. "My philosophy runs through my home: It's completely driven by the light and the architecture. There's nothing complicated. The furniture is streamlined, clean, light on its feet. Everything is simply executed. There's no clutter."

That vision is evident the moment you cross the threshold: The vestibule leads into a 25-foot-long gallery, where a bright yellow 1991 aquatint by Robert Mangold leans atop a white-lacquered console by the designer. Just opposite is a low bench she upholstered in leather the shade of an egg yolk. With the polished furnishings, the white walls, the white floors, the period moldings and a high ceiling painted yellow, the effect is crisp and confident—and sets the stage for what's to come. "I play with those colors throughout, so each room is dynamically different," Post explains. "It's very well balanced, so you don't walk away and say, 'Oh, she has modern furniture in a prewar.' "

Pale yellow walls are accented by delicate white moldings and a marble fire surround in the living room, which overlooks the courtyard. Among the furnishings are an 11-foot glass-topped low table and a 13-foot sofa covered in white cotton. "That's where I curl up every night and read," she says. "The room is very minimal but very elegant, and I love that." Welsh artist Barry Flanagan's 2005 *Monument to Letters*, a nearly six-foot-high bronze of a hare, fairly dances in a corner. "He makes me laugh—it's strength, but it's not conquering," she adds.



So much light floods the apartment that "I never turn on my lights during the day," the designer reports. THIS PAGE AND OPPOSITE: An untitled 2000 oil by Catherine Lynch hangs in the dining room; Post's goldfish, Atlantic, has called the tabletop home for nearly five years.



Post likes her artworks and furniture to have some breathing roo





ABOVE: "I'm so productive and relaxed here," Post says of her study. Works by Alberto Giacometti, rear, and Robert Ryman, right, are on the walls. RIGHT: In the master bedroom are Bret Reilly's *Lick*, 2006, and a 2001 Jacqueline Humphries oil. Rug, Patterson, Flynn & Martin.

The designer has a unique relationship to space. Some would see her 12-foot-high walls as an opportunity to display a multitude of paintings. Post is different; she likes her artworks and furniture to have some breathing room. "I think the beauty of the apartment is that nothing really touches anything else. I *do* treat furniture as sculpture, but it always has to be comfortable. I mean, I live on my sofa, and I live at my dining room table—but they *still* have to be inspired."

The dining room echoes the living room in its simplicity, and Post set crystal chandeliers and sisal rugs in both. She designed the Giacometti-inspired dining table: a sheet of glass atop a white iron base. Dimitry Gerrman's bronze *Expecting* stands near the window. "I look at it and see the power of femininity. The dining room is strong, and it should be strong—I have dinner parties there. There's no buffet; you don't even notice the chairs because the table's the hero. You notice the art."

The master bedroom offers another surprise, in the form of a large-scale blue-and-white abstract work by Jacqueline Humphries beside the all-white bed. "The focus of the painting is that the most important thing in life is to have fun," says Post. "It's in the gaiety of her brushstrokes and in the melodic way she expresses herself. Sometimes I get caught up, and I'm too perfect, and I think, Relax, Jennifer. I wake up to that painting. I love color—people don't believe that."

But whether her canvas is Modern or prewar, Jennifer Post will never compromise. "It's going to be classically driven, both in the interiors and in the architecture; it's always timeless. I come from a classical background, and I carry that over in my executions in modern buildings, because it all comes from classical architecture and classical layouts."

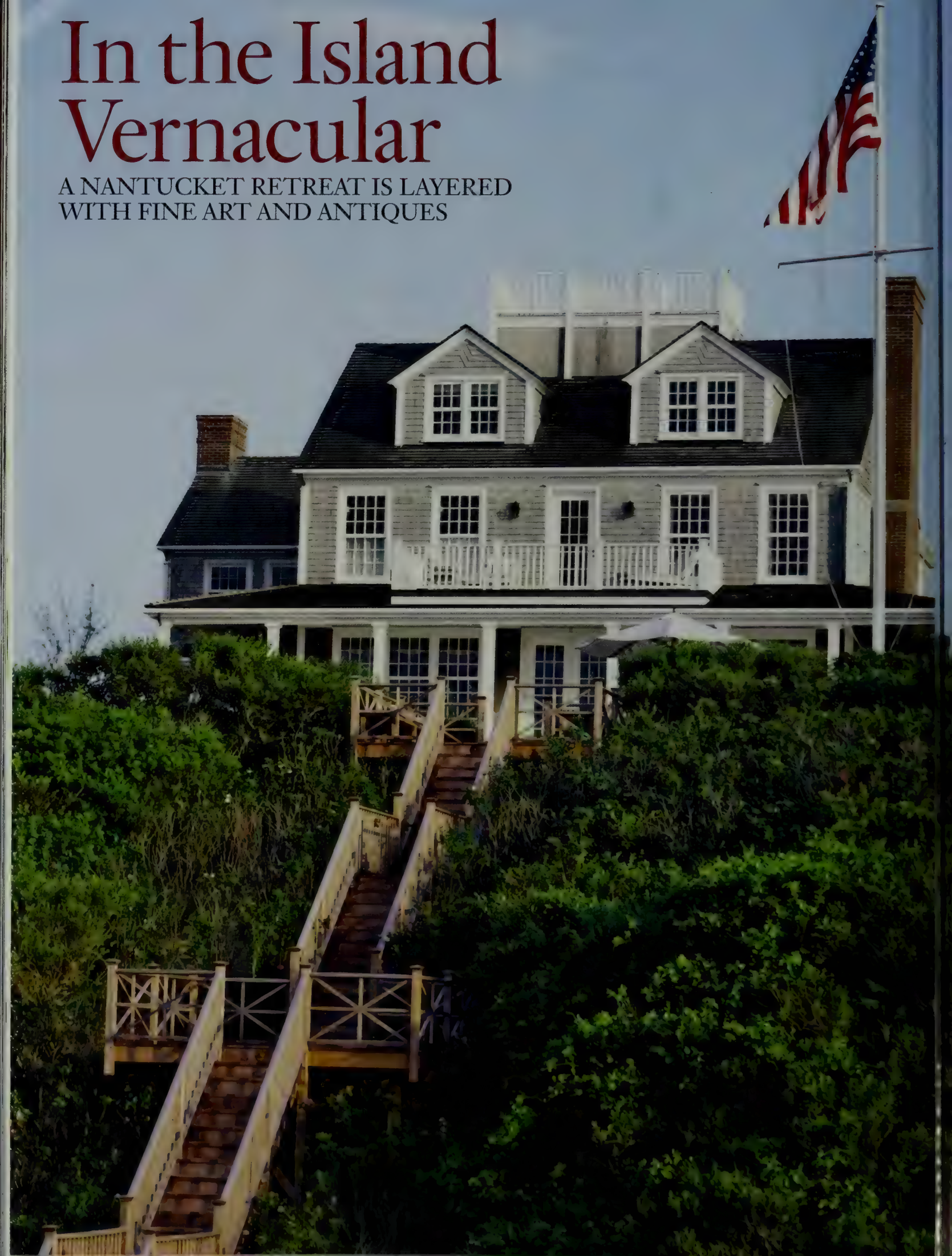
"This is a very gentle home," she says. "The light bounces everywhere. It catches on the bronze sculptures; it catches on the paintings. I have a very fast-paced life, and I love coming home. It reflects me, and it inspires me." □

e beauty of the apartment is that nothing touches anything else."



In the Island Vernacular

A NANTUCKET RETREAT IS LAYERED WITH FINE ART AND ANTIQUES



Architecture by Botticelli & Pohl/Interior Design by Cullman & Kravis
Text by Steven M. L. Aronson/Photography by Durston Saylor

Since the husband wanted to be on the water in the worst way and the wife equally desperately wanted to be no more than a 10-minute walk to the heart of town, the property they settled on was clearly going to have to meet both those conditions. This one did, and had a thrilling linear quality besides. Only 75 feet wide, it extended a full 600 feet—from the street, across a plane of lawn, down a *Rosa rugosa*–covered coastal bank—to the beach, providing, as it ran its course, unsurpassable views of harbor, sound, *and* town.

For all that, the five-bay turn-of-the-last-century house that stood on the 45-foot bluff was in a state of high disrepair. The couple, who loved the island to the sentimental point of naming their dog Tucket, took care to hire architects known for their sensitivity to the Colonial American essence of the place. Ray Pohl and Lisa Botticelli, a Nantucket-based husband-and-wife team, proceeded to save the main gable (reconstructing the exterior around it in the simple Nantucket vernacular of white cedar shingles that "gray out" almost instantly in the salt air), then reshape the interior (configuring fewer but more generously proportioned rooms). A fitting wing and a compatible guest cottage were then added on the road side, and the project was capped with a widow's walk—"something I learned to call a roof walk," Pohl explains, "because *widow* is apparently now a disparaging word."

For the look and feel inside, the clients aspired to a hybrid





On Nantucket, Massachusetts, a couple commissioned Botticelli & Pohl Architects and interior designer Elissa Cullman to create their seaside retreat. Opposite and Top: The exterior's Colonial simplicity reflects the island's sense of place. Landscape architect Keith LeBlanc designed the gardens.

Above: Cullman selected primarily 18th- and 19th-century pieces for the living room. The Regency side chairs, from Hyde Park Antiques, are mahogany with ebony inlay. Rug, Elizabeth Eakins. Lamp, Suzanne Golden. Tea caddy, Sallea. Drapery, shade, sofa and front pillow border fabrics, Rogers & Goffigon.





ABOVE: "Roy Lichtenstein's *Sunrise* could not have found a more suitable setting," Cullman says of the painting she placed above the living room sofa. The 19th-century turned-wood container is from H. M. Luther. Chair floral, John Rosselli. RIGHT: Arthur Dove's *Seagull*, circa 1933, hangs above the living room fireplace. The mantel, from Francis J. Purcell, dates to circa 1815. Wing chair fabric, Travers.

of relaxed beach and high-style country—infused, moreover, with the spirit of one of those ceremonious old houses in town spawned by the whaling trade in its lucrative golden age. To all these ends, they engaged designer Elissa Cullman, and before long, a top dealer in 19th-century American mantels was pulling up in front of the Cullman & Kravis offices on Madison Avenue. The clients, the architects, and Cullman and her senior designer Jenny Fischbach all came parading down. "The guy had at least eight seven-foot-wide mantels lined up on the sidewalk and three or four leaned up against the side of his truck," Pohl recalls. "He was pulling them out, pushing them back in, dragging them out again. I felt like I was in some souk in Morocco—the only thing missing was the cobra dancing to the wooden flute." From that curbside bazaar they came away with a passel of splendid mantels, including the circa 1815 elaborate fan mantel in the living room.

The clients, who themselves were in the process of putting together a collection of American art from early Modernist to contemporary, relied heavily on Cullman to help them form an important collection of 18th- and 19th-century English and American furnishings. This coalition of collecting has resulted in a house where Queen Anne happily consorts with Jim Dine, and Helen Frankenthaler with George I; where Charles Burchfield is brilliantly reflected in George II (the former's *Flower Garden* in the latter's green-painted mirror), and Arthur Dove holds sway over George III (the former's dive-bombing



The designer commissioned a 19th-century-primitive-style mural for the dining room: a waterscape of the island.



Seagull above the latter's mahogany console tables), and William IV rubs elbows with Roy Lichtenstein.

To make things less dressy—to add what Cullman calls "some seasoning"—she introduced a smattering of folk art, including 10 strongly sculptural weathervanes. "The husband would allow the occasional whimsical piece, but there was a line that he was never going to let us cross," she comments. "He would say, 'No, too rusty,' or, 'No, too crusty.' And he was right—in order to combine the fine and the folk, you had to put limitations on the folk."

The large entrance hall with its opulent elliptical stair is the core of the house. The coffer-ceilinged living room off it, which occupies the entire beach-side volume of the structure and opens onto a classic Nantucket wraparound covered porch, has a beachy palette—a sand-colored crosshatch glaze—that is cunningly accented with cranberry glass. For the library, Cullman determined she could get better light and patina out of cherry than mahogany. Granting that "cherry is very tricky," she flew in her wood-finishing specialist, who sanded, waxed, distressed, and oiled away until the wood looked "well loved and well worn." Against it, now, picture the play of brass accessories, of scrimshaw in the bookcases, of ivory urns and delft chargers on the mantel.

The designer commissioned a 19th-century-primitive-style mural for the dining room: a waterscape of the island, complete with a lighthouse (two of the three remaining lighthouses on Nantucket can be discerned from the house), to lend the space the sense of being double-edged by the sea. Upstairs, two fine English desks bookend the limed-pine study, where a red, white, and blue rug, in checks and stars, strikes a patriotic note. The "sweet spot of the house," as Fischbach describes it, is the master bedroom with its westerly view of the celebrated Nantucket sunsets; here lamps, plates, and boxes in white-opaline glass serve to intensify the natural light.

ABOVE: "The dining room," says Cullman, "with its hand-painted scenic canvas by Chuck Fischer, is the most vibrant room in the house." Drapery fabric, Stark. Wool carpet, Elizabeth Eakins. Chinese ginger jar lamp on console, Kentshire Galleries. Etched hurricane lamps, Hirschl & Adler.



The study's walls were paneled for greater warmth. Hung on a motorized track above the fireplace is a 1964 Mitzi Melnicoff oil, which conceals the television. Writing table and desk chair, Kentshire Galleries. Wood candlestick, Amy Perlin Antiques. Brunschwig & Fils window seat fabric. Lee Jofa shade sheer.

ABOVE: Cullman's color choices allow the master bedroom's view to dominate. Regency caned armchair, Colefax & Fowler Antiques. Mahogany bed, Leonard's. Creamware baskets, Guy Regal Antiques. Front pillow fabric, Schumacher; center-panel fabric, Rogers & Goffigon. Bed skirt and tufted-chair linen, John Rosselli. Drapery fabric, Cowtan & Tout. Shade fabric, Pollack.

BELOW: Outside the living room is the wide rear porch, which offers a shady vantage point from which to gaze at the boats crossing Nantucket Sound. The deck is done in *ipé*. Weather-end umbrella and outdoor furniture. OPPOSITE: At the rear of the yard, a stair descends to the beach, where a similarly designed cabana doubles as a space for storage.

The 10-foot-high space that the architects excavated for the house's lower level is ample enough to accommodate a gym, a wine cellar, a humongous playroom for the couple's two teenage sons (appropriately decorated with game boards and in primary colors), and a honey-colored-pine-paneled home theater, where people down in the depths can gather on rainy days—"In Nantucket, there's not a lot to do," the wife explains, adding, "You get a little tired of going to the whaling museum." Even the tunnel that runs under the driveway from here to the guest cottage is decoratively up to the tenor of the rest of the house, what with its limestone floors and plaster walls lined with tole sconces.

"The clients didn't rest until everything was exactly right," Elissa Cullman marvels. "Not just the broad strokes like carpets, curtains, and furniture, but down to every tabletop and bookshelf. Their attention to detail matched my own—all in all, it was a perfect marriage." □





Brunschwig & Fils



"He took our traditional designs and gave them a modern silhouette." —*Olivier Peardon*

The fabrics are *Les Animaux* in chartreuse, above left; *Chelsea Velvet* in aqua, left; and *Viceroy Strié* in wave, below.

Olivier Peardon, president of **Brunschwig & Fils**, presents new furniture designs created by Seth Stevens. "I combined textiles with finishes in 10 lacquer colors so that the pieces can be used in both a modern and a classic idiom," says Stevens. The Olympia Collection, shown in chocolate lacquer, includes a Louis XVI–style armchair and ottoman, an 80-inch sofa upholstered in *Vilmorin Stripe* in lime, a settee and a large ottoman.

Brunschwig & Fils, 979 Third Ave., New York, NY 10022
800-538-1880; www.brunschwig.com



Rice Paper

Moda Antiques at the Hamptons Antique Galleries in Bridgehampton (631-537-8312; www.hamptonsantiquegalleries.com) has a pair of framed wallpaper panels designed by architect Cesar Pelli for the library at Rice University, $1,600.



Street Smart Rugs

Los Angeles's Pacific Design Center welcomes Fort Street Studio (310-855-9832; www.fortstreetstudio.com) and its collection of over 200 wild-silk carpet designs, among them a hand-knotted *Herringbone* in sage, $170 per square foot.



Peru Debut

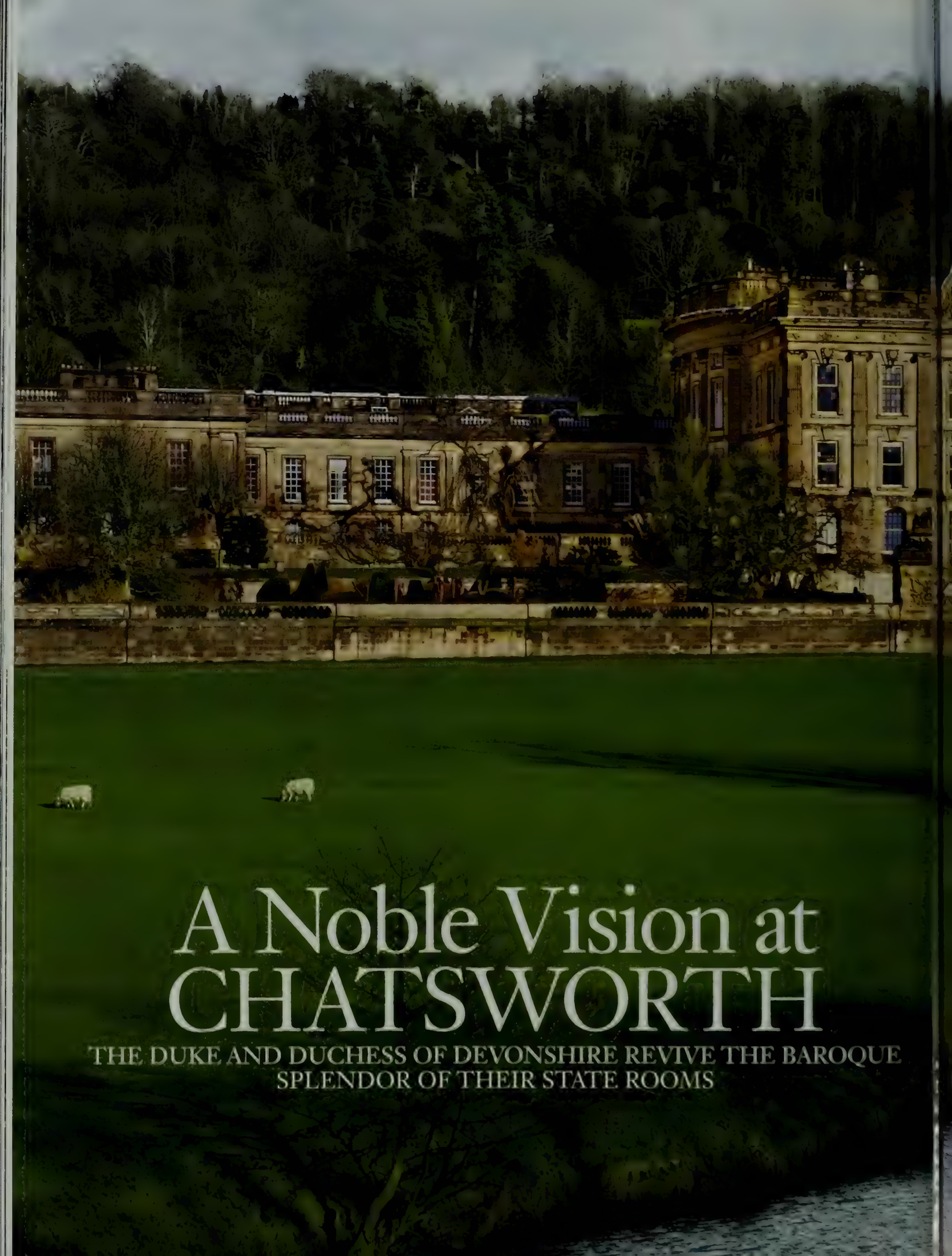
In Pasadena, California, Adesso Eclectic Imports (626-683-3511; www.adessoimports.com) carries 18th-, 19th- and mid-20th-century pieces from around the world. A pair of 18th-century hand-carved mirrors, $11,000, are from Peru.



Straight Vase

Three richly pigmented circa 1950 baluster-shaped Murano glass vases with white interiors, $1,400 for the smallest, are at the New York shop of Bernd Goeckler (212-777-8209; www.bgoecklerantiques.com).

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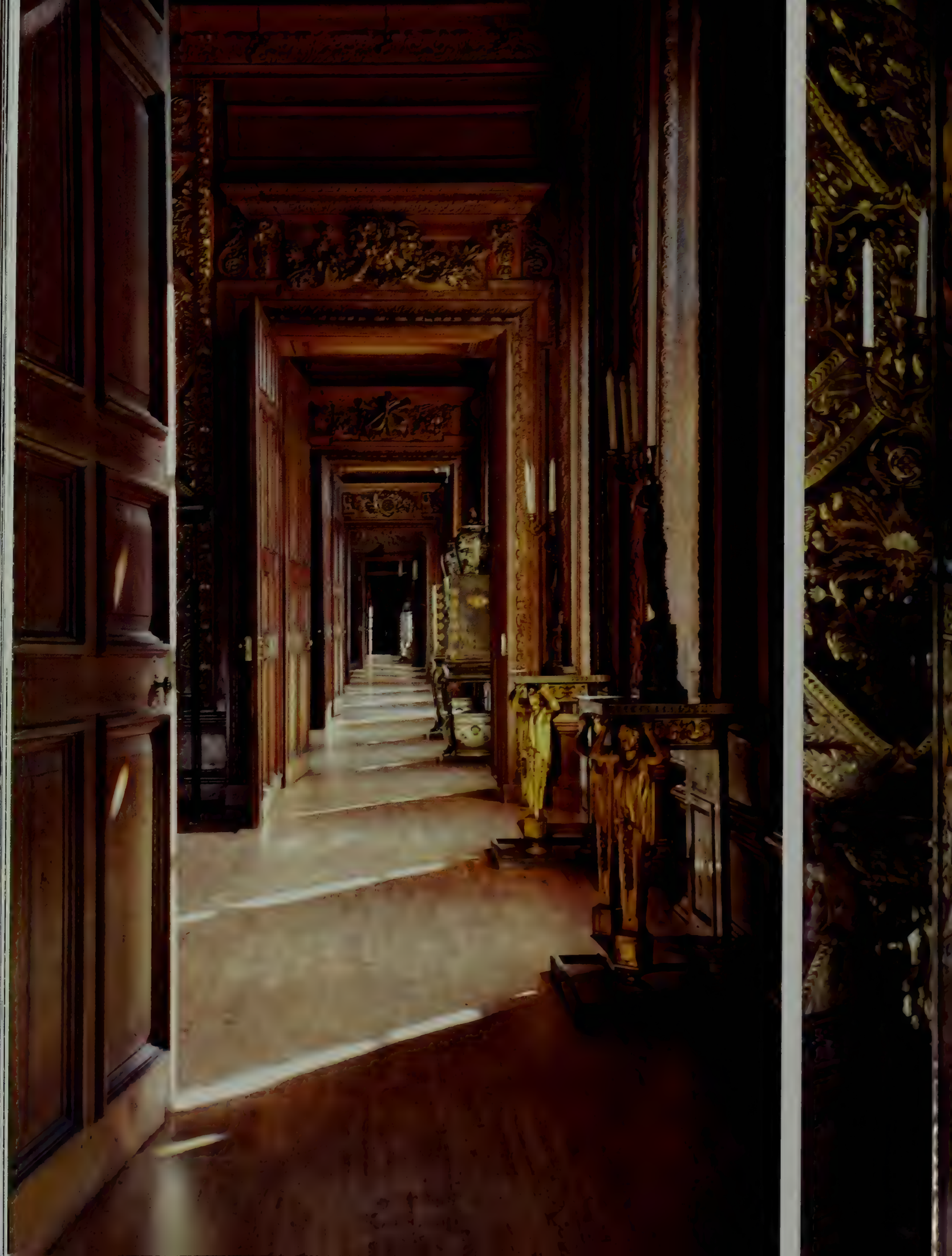


A Noble Vision at CHATSWORTH

THE DUKE AND DUCHESS OF DEVONSHIRE REVIVE THE BAROQUE SPLENDOR OF THEIR STATE ROOMS



Chatsworth, the Baroque family seat of the Dukes of Devonshire, in Derbyshire, England, is surrounded by 1,000 acres of parkland. THIS PAGES: The west façade, with its nine wide bays and engaged portico, is believed to have been designed by the first duke, who rebuilt the house between 1686 and 1707.





Text by Michael Peppiatt
Photography by Derry Moore

Nothing in the country lanes that wind through Derbyshire toward the Duke of Devonshire's estate prepares you for the sheer grandeur of Chatsworth (see *Architectural Digest*, December 1979). After miles of dry-stacked stone walls, neatly fenced fields and small cottages, a vast Baroque palace looms into view, set in a labyrinth of lesser buildings and stables and surrounded by a landscaped park leading to a distant, wooded horizon.

If Chatsworth was built to impress, it certainly succeeds. The sense of power and opulence grows as you pass through the house's main entrance into the Painted Hall and contemplate the swirling antics of classical heroes on the wall and the ceiling, then proceed, suitably overawed, up the gilt staircase that leads to Chatsworth's greatest glory: the state rooms, an enfilade of pomp and magnificence built for a sovereign's visit, in which each chamber surpasses the one before in richness of decoration and furnishings.

You need a moment to come to terms with so much sudden sumptuousness. But once your eye has grown more accustomed to the play of gods and nymphs on the frescoed ceiling, the exquisite paintings hung on finely carved paneling and the glittering displays of gold plate, a quite different but no less important side to Chatsworth appears. Not for nothing is Chatsworth often called England's favorite stately home. Its grandest rooms, which might otherwise drown in heavy, dark splendor, are brought to life not just by their innate beauty but by the stream of appreciative visitors passing through them.

The impression of stately grandeur lightened and enlivened by an enthusiastic public is redoubled as you wander through the Chatsworth gardens (see *Architectural Digest*, October 1988). Indeed, this choice

A team of specialists that included Jonathan Bourne, Peter Inskip, David Mlinaric and Annabel Westman rearranged Chatsworth's five state rooms to better reflect their original purpose. OPPOSITE: The enfilade. LEFT: *Acis and Galatea* by Luca Giordano hangs in the State Music Room.





parkland turns out to be as great a showpiece as the state rooms, its inventiveness with trees, plants and water mirroring the gilded and lacquered intricacies inside. Generations of ingenuity—the landscaping gifts of "Capability" Brown, the botanical and engineering visions of Joseph Paxton—have turned these pliant acres into a maze of picturesque surprise. There are lakes and soaring fountains, arboretum and pinetum, groves and grottoes.

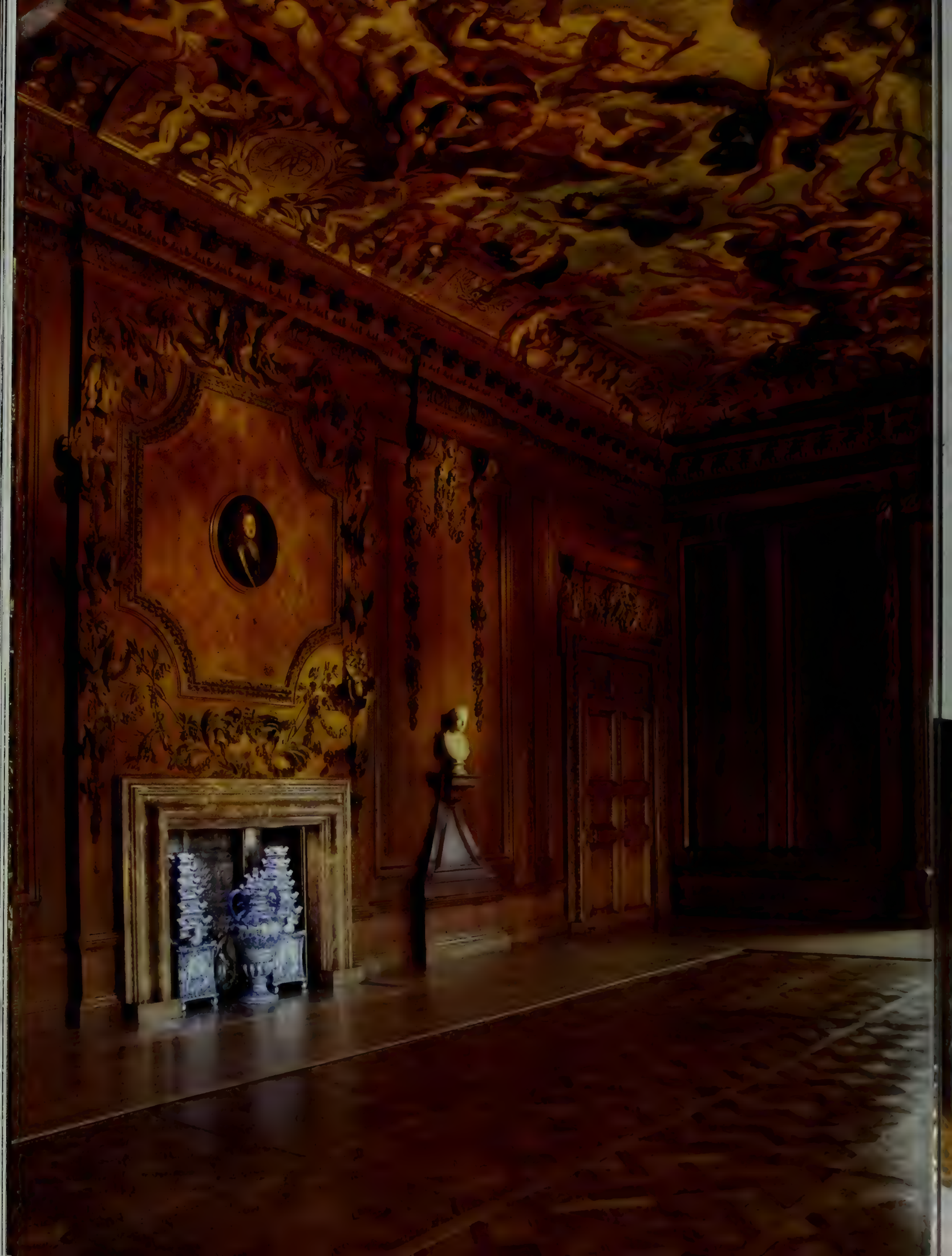
Thus Chatsworth proves to be a rare combination: both a bastion of aristocratic privilege, created and lived in for nearly five centuries by one family, and a cherished national landmark—almost a people's palace, it seems, as orderly queues file through the tea rooms and souvenir shops that occupy the huge stable block.

Chatsworth also has a history of welcoming large numbers of guests, and that tradition has been accelerated in recent decades. The 11th duke, an avid picture collector (notably of Lucian Freud), and his wife were instrumental in turning Chatsworth into one of the most visitor-friendly of all of Britain's stately homes. Their son, the present duke, aims to be no less active in keeping Chatsworth on the tourist map. Ever since the 11th duke died in 2004, the 12th duke and his wife, who moved to Chatsworth in 2006, have had a specific plan: to return the five state rooms to their original splendor.

"We planned this with a whole team of people," he says, sitting in a bright, cheerful library in the private part of Chatsworth, where he lives with his family. "We removed things that had crept into the state rooms over time and didn't really belong and replaced them with those that had been there in the first duke's time. Being politically active and ambitious, the first duke was very keen that if the king did come to stay he could receive him properly. So the state rooms are at the heart of this house, and we felt that if they could be rearranged as they were, everyone would have a much better understanding of Chatsworth."

Laid out like the apartments in royal palaces, the state rooms begin with the Great Chamber and move through

"The state rooms were formal reception rooms for royal visitors," the 12th duke says. LEFT: The duke and duchess. A painting of Henry Fitzalan, the 12th Earl of Arundel, on horseback, a 1597 Venetian scene by Antonio Vicentino and a portrait by Cornelis de Vos of his daughter Magdalena are at rear.

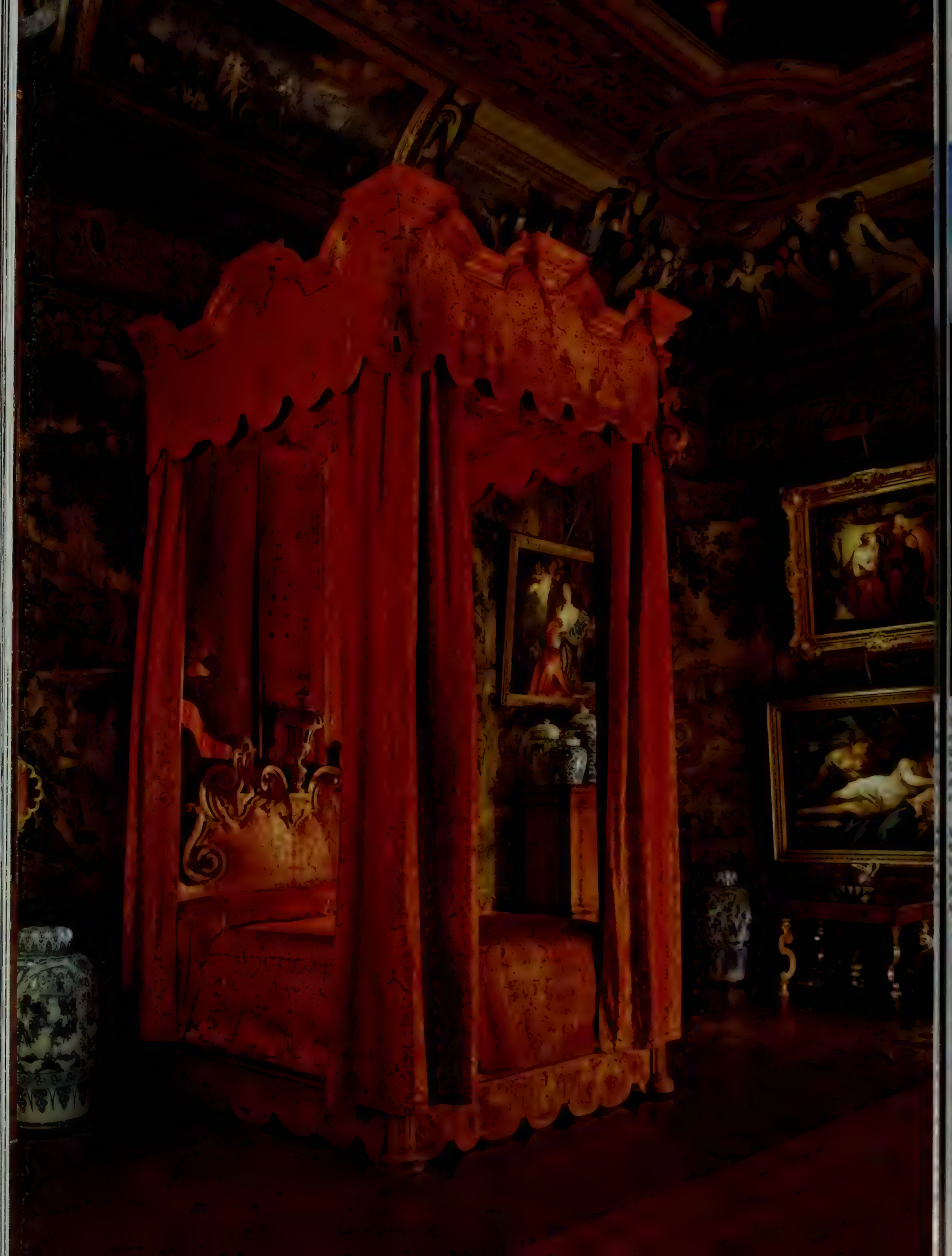




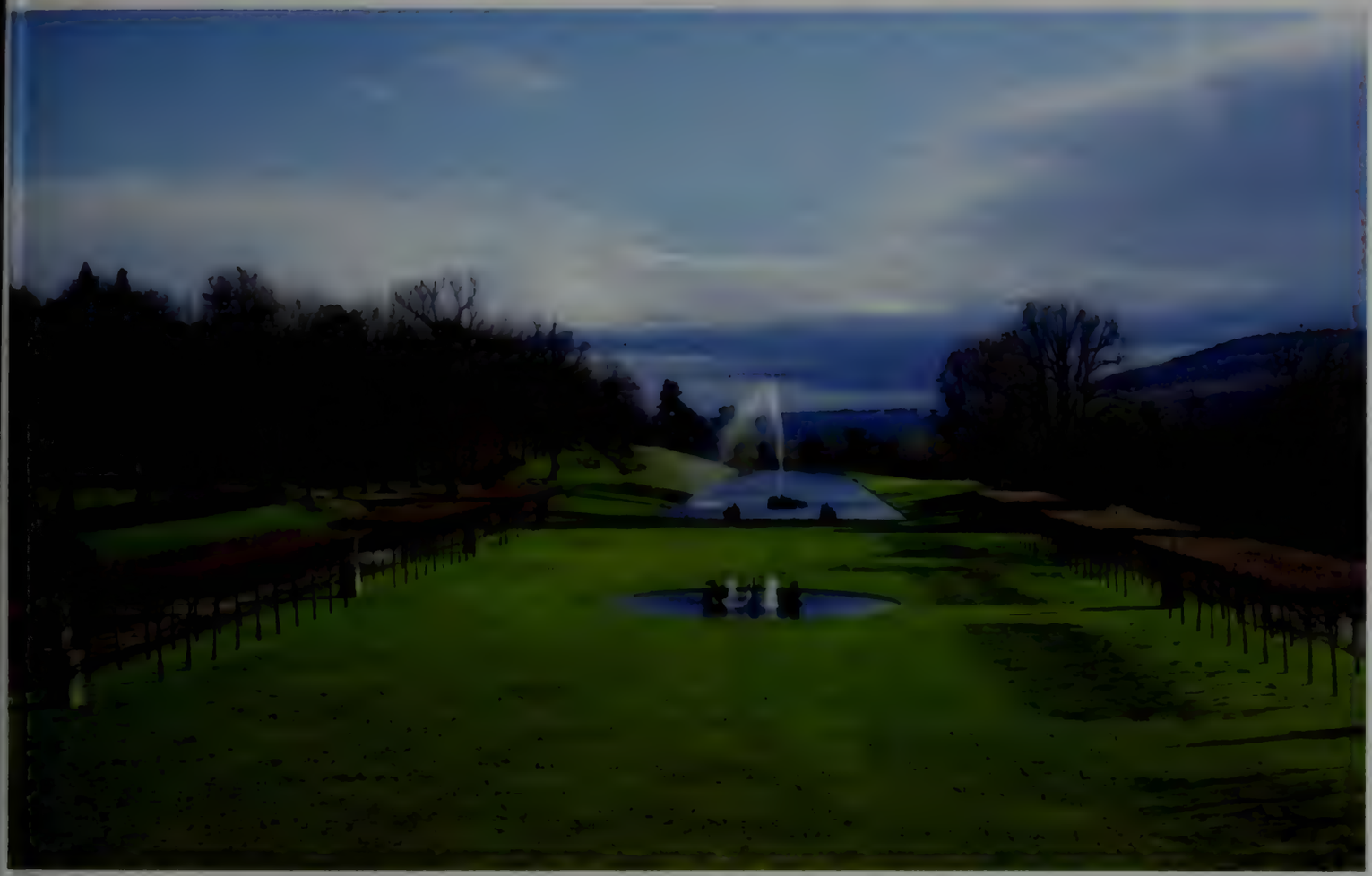
OPPOSITE: Antonio Verrio's *Assembly of the Gods*, 1692, adorns the ceiling of the Great Chamber. The overmantel portrait is of the first Duke of Devonshire. In the fireplace are two delft flower pyramids and a baluster vase by Adrianus Kocx, circa 1695.

LEFT: "The buffet display of plate and porcelain was inspired by a painting by Desportes in the Metropolitan Museum of Art," says Bourne. A 1718 David Tanqueray cistern rests on the floor. ABOVE: Mortlake tapestries cover the walls in the State Drawing Room.

"We think we are much more conscious of historical accuracy than previous generations," the duke says.



This choice parkland turns out to be as great a showpiece as the state rooms, its inventiveness mirroring the intricacies inside.



OPPOSITE: The circa 1710–20 state bed, covered in a crimson silk damask, dominates the State Bedchamber. *Susannah and the Elders* by Sebastiano Ricci, top, and *Venus and Cupid* by Giordano are above the table at right. Kangxi vases are on the floor.

ABOVE: The state apartments overlook the south lawn. The Seahorse sculpture fountain was originally the centerpiece of a parterre designed in the 1690s. At rear is the 314-yard-long rectangular Canal Pond, which was added in 1702.

the State Drawing Room and the State Music Room to the State Bedchamber and State Closet. Although these were by definition the best, most expensively decorated rooms in the house, where the monarch could conduct the business of state, they were never used, because no sovereign ever came to stay until Queen Victoria visited Chatsworth—by which time a more modern, comfortable apartment was put at her disposal. The irony was not lost on the sixth duke, who noted in 1844 that "this great unappropriated apartment consumes in useless display the best habitable part of the house," while later allowing that "as a museum of old furniture and a walk in bad weather I am well contented to retain this dismal, ponderous range of Hampton Court–like chambers."

To get closer to the Baroque origins of the state rooms, the duke called on the advice of several experts, notably Jonathan Bourne for the furnishings, Peter Inskip for matters of display, and David Mlinaric and Annabel Westman for the fabrics, as well as a team of in-house curators and historians. The huge, elaborate canopy of the state bed, for instance, has been raised to create the lofty effect such key pieces of furniture were designed to have, and its silk damask hangings have been restored. More dramatically, since its intended use was for audiences and assemblies, the Great Chamber has had most of its William Kent gilt furniture removed and replaced by a sumptuous display of family plate and porcelain.

"I think we are much more conscious of historical accuracy than previous generations," the duke says. "Before, they tended just to get on with their lives and not worry about how other people had lived. But I'm very pleased with this new arrangement, not just because it's closer to the original but because I think it's beautiful in itself. Lots of visitors I've talked to seem to like it too. That's very important to me, because the life of this house is now my life." □

Big Island Living

ECHOES OF BALI AND AN INVIGORATING DOSE OF THE TROPICS INSPIRE A HOUSE ON HAWAII'S KOHALA COAST

Architecture by Robert Glazier, AIA, of Hill Glazier/Interior Design by The Wiseman Group
Text by Patricia Leigh Brown/Photography by Matthew Millman



"It's a Balinese pavilion on the Kohala Coast," Paul Vincent Wiseman says of the house he and his associate Timmie Friend designed with architect Robert Glazier on the Big Island of Hawaii for a couple. ABOVE: Brass doors mark the entrance.

OPPOSITE: The living area "has no doors," Wiseman says. "It's open on all four sides. The floor lamps and the rug suggest but don't define the room's perimeters." Victorian armchair from Amy Perlin Antiques. Patterson, Flynn & Martin carpet.

We've all had the fantasy. You are on a white-sand beach somewhere, a languid breeze stirring the palms. You hike for what seems like an eternity, then stroll back to your resort for a romantic dinner by the ocean. You look at him. He looks at you. You think to yourselves, wouldn't it be nice to have a house that would allow us to hang on to this feeling forever?

If you are intrepid, like the clients in question, you track down the name of the architect whose firm designed your $700-plus-a-night nirvana—the Four Seasons Resort Hualalai at Historic Ka'upulehu in Kailua-Kona—and then pick up the phone. Next you go to his office: He is charming, polite, and explains that as much as he likes you personally, he is a boutique-hotel architect who rarely does residences. You do not settle for no—in fact, you sweet-talk him into having a tête-a-tête with you and your husband about a piece of property you own on a lava cliff not far from the resort. A few days later his plan arrives. "It was shocking," the wife recalls, "because the design was so much like what we had envisioned."

Thus auspiciously began the couple's collaboration with architect Robert Glazier, of Hill Glazier Architects in Palo Alto, California, and their longtime





designer, Paul Vincent Wiseman, of The Wiseman Group in San Francisco. "Now, baby," the Puerto Rican–born woman of the house told Wiseman, as she has done more than once, "when you go shopping for fabrics, put on the salsa music. If you come back and show me anything beige, it's your kneecaps, honey."

Wiseman's kneecaps are intact (for now). The colors of the come-hither flowers for which Hawaii is famous—magenta torch ginger, yellow hibiscus and sexy pink heliconia—saturate the place, from the hot-yellow upholstery fabric in the living room to the chartreuse-infused concrete kitchen countertops. "Beige is for blondes," observes the brunette. "Yellow makes me happy. It's invigorating. It makes me want to sing and dance."

The designer and the architect were both intimately familiar with the volcanic landscape of the Big Island, which is rapidly becoming the Hamptons of the Silicon Valley (instead of potato fields, there's lava). The interiors, designed by Wiseman and his associate Timmie Friend, are based loosely on a Balinese pavilion aesthetic, in keeping with Glazier's pitched ceilings composed of dowels and strips of bamboo. It conjures up the Pacific Rim without literal mimicry. "It's a tropical house, but it's also a modern one," explains Wiseman, who has worked with the clients for 15 years. "Air movement is what Hawaii is about. It's sweet air. So the residence is a tropical abstraction of open Balinese pavilions."

In California, the couple live in an Italianate house that exudes permanence and solidity (see *Architectural Digest*, February 2004). Their residence on the Kohala Coast, which they visit at least once a month, exudes joie de vivre. It is designed to celebrate transparency, each room providing the feeling of a sophisticated three-sided hut opening onto a private lanai encircled by a garden. Screens replace walls: In the master suite, for in-

"When you shop for fabrics, put on the salsa music. If you come back and show me anything beige, it's your kneecaps, honey."

ABOVE: The Puerto Rican–born wife's love of color is reflected in the paintings. *Bazurto*, 1994, by Colombian artist Ana Mercedes Hoyos is in the game area at rear. RIGHT: On a lanai, a large Balinese iron pot was turned into a fountain.

OPPOSITE: "The narrow dining area required us to keep the furniture minimal and the table slender," notes the designer. Dutch colonial gridded-glass lanterns, dating to circa 1930, hang above the table. Chairs from McGuire. Viking range.











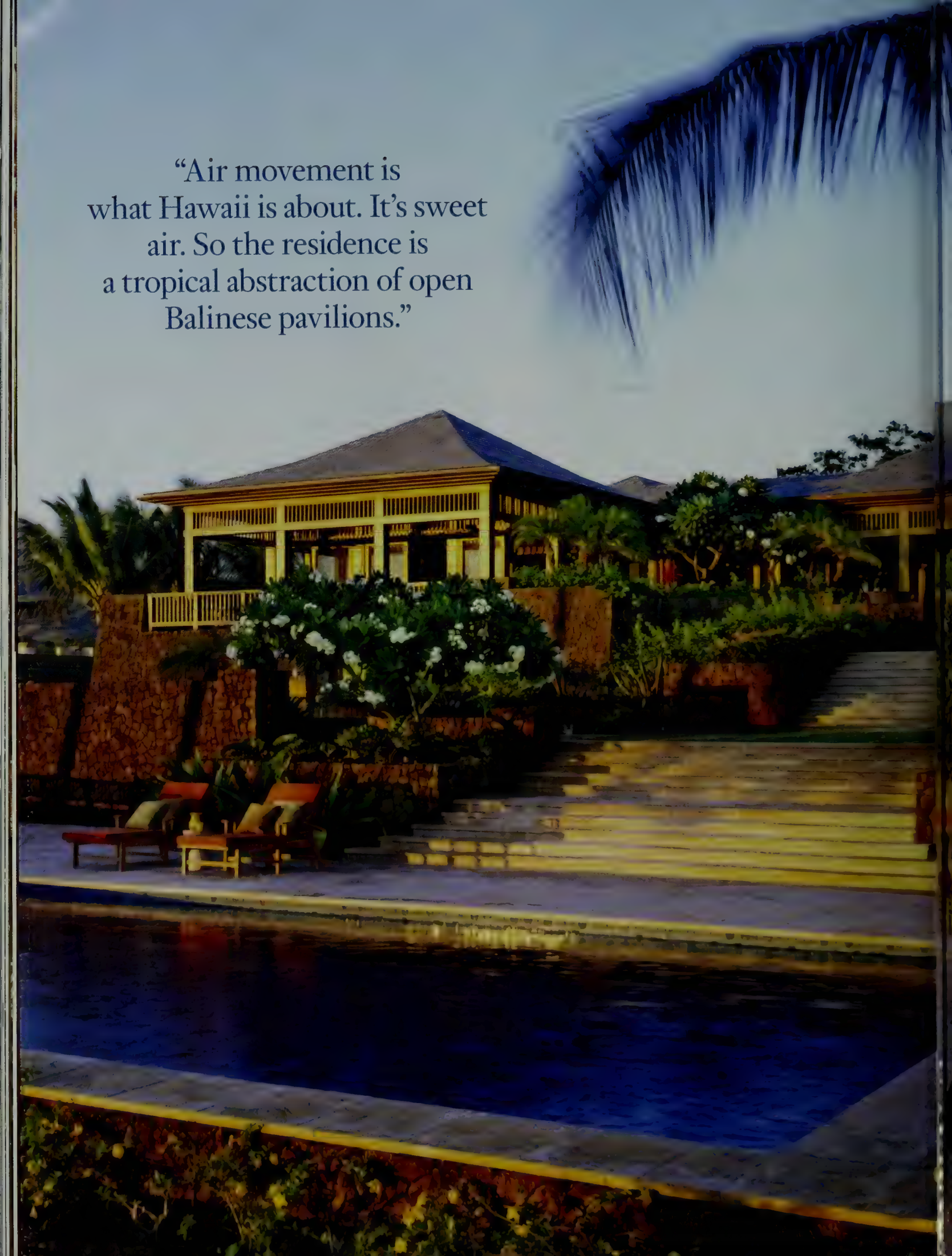
LEFT: The master bedroom. "Our goal was to create an oasis by floating the bed in the center of the room, decked in tropical-colored fabrics," says Friend. Manuel Canovas pillow sham fabric. Carpet, Stark. ABOVE: Semitransparent slatted screens designed by Wiseman frame the his-and-her vanities in the master bath. The stool is Javanese.

stance, the bed—a hot-pink knockout—appears to float in the center of the room, enveloped by slatted mahogany.

The residence gives the illusion of seven distinct pavilions, with limestone steps on the ocean side leading down a gentle slope to the pool. In conceiving the house—as well as the Four Seasons down the road—Glazier looked to the work of the late Charles W. Dickey, who forged an architectural style uniquely suited to Hawaii's climate and topography. Dickey designed houses in which "the culture of the people has asserted itself," as he put it, with deep overhangs and generous openings that welcomed trade winds even in torrential rains.

The clients are visual adventurers. Visitors enter through a patinated-bronze door modeled on an Indonesian temple door, past fountains fabricated from Balinese iron vessels. In the entrance hall, Friend covered a love seat in leather with an abstracted Hawaiian quilt pattern. The Wiseman Group custom-designed most of the residence's furniture.

The wife grew up in Puerto Rico, with "an intensity of color." The wall pigments, including a stunning bird-of-paradise orange in a guest bath, were developed by Woodman Designs, of San Francisco—the firm run by the wife's daughters, who also came up with a dry paint technique resembling plaster. It was the wife who brought five Chinese straw hats to Wiseman and said, "Let's do something with these —I like them!" The result is


"Air movement is
what Hawaii is about. It's sweet
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a tropical abstraction of open
Balinese pavilions."





LEFT AND ABOVE: Terraces, with walls made of lava rock collected from fields on the island, "spill down toward the pool, which rests on a cliff overlooking the Pacific," the architect says. R. L. Scott Seymour collaborated on the landscaping, which features white plumeria and a variety of palms.

a Fortuny-like light fixture, complete with shell fringe and finials, that hangs in whimsical glory above a card table in the outdoor game room.

Objects that look like escapees from *National Geographic* abound—the four Balinese pots transformed into fountains, for instance, or the 12-sided 1930s gridded-glass lanterns from a Dutch colonial building in Indonesia hanging in the dining room. Like most of the rooms, the space can be shuttered for privacy.

Mauna Kea, the tallest volcano on the island, now dormant, looms over the rooflines. In fact, the whole residence seems to grow out of the lava, its lava-rock foundations recalling ancient Hawaiian temples.

It's enough to bring out the philosopher in anyone. "I can't be a preacher," says Wiseman. "But when a house is visually beautiful, it helps people connect back to the earth."

Every evening the clients venture into the pool, talking together much as they did that memorable night. "Whether it's Balinese or Polynesian or whatever, the house feels like it ought to be here," muses the husband. "We sit here, look at the residence and thank the universe we're so fortunate," adds the wife. "The house is very colorful, but it's also Zen. It's positive and calming. Just being here makes me feel like a better person." □



Past Perfect on Fifth

REFRESHING TRADITION WITH BRIGHT COLORS AND BRIO IN AN APARTMENT ABOVE THE PARK

Interior Design by Carleton Varney of Dorothy Draper & Company
Text by Nancy Collins/Photography by Bruce Buck



Carleton Varney, of Dorothy Draper & Company, brought his signature love of color into play in the Fifth Avenue apartment he designed for a theatrical family. OPPOSITE: In the entrance hall is an 18th-century chest of drawers. Brunschwig & Fils sconces. ABOVE: The living room has "lots of focal points," Varney says.

"This was the adding-subtracting-multiplying-dividing school of design," Carleton Varney says of the snazzy new Fifth Avenue pad he decorated for a New York theatrical family. "The basic idea was to retain the familiar—incorporating every detail from a previous residence I did for them—by way of new idioms. So if four didn't fit, we took two. If seven didn't work, we divided by five."

Fortunately, Varney plays one mean game of numbers. In fact, he is a past master when it comes to juggling recalcitrant design figures into exactly the right equation—a talent not lost on the couple. "What they wanted," he says of their sun-filled New York floor-through with its spectacular Central Park vistas and ballroom-size living room, "was a casual yet livable formality."

"And you can't fool the wife," an admiring Varney says of his client's discerning eye. "She has an enormous sense of right from wrong: She knows when a cushion doesn't fit a chair or if the deck isn't upholstered in the same fashion. She'll immediately point out if a fabric's not cut on the bias, a bed isn't laid out correctly—pillow on the bottom, square at the top, sheets properly pressed. A lot of clients don't give a damn, but she really does care."

Indeed, the lady knows what she wants. "She changes





quickly. If one room is blue, the next time I come by, she wants it orange. She thinks colorful, happy, cheerful, bright. Anything gravy won't pass muster." It's a philosophy evident in the apartment's rainbow hues, starting in the living room with its deep golden walls and Jacobean-like pink ceiling—an echo of the entrance hall's subtle cream-and-blush motif. "Because of the beams, the ceilings aren't that high," explains the designer. "So I simply colored inside the beams' squares. The pink gives a little lift and really works with the blue curtains; so you end up with blue, pink and yellow in one room."

A killer of a room, as it turns out. Measuring "at least 2,000 square feet," the living room not only runs the entire width of the building but includes a dining area. The library, displaying an impressive number of Tony Awards, "used to be the dining room. But, since they only occasionally entertain at home—most of their social life is out, inviting friends to the opening of a show and dinner—we didn't need a more formal space."

Each room, however, reflects the wife's lifelong interest in décor, her taste honed in the couple's myriad homes. With her, "it's divide, edit, conquer," Varney smiles. "Though there are several new pieces. A lot came from her inventory—things from the Arizona house, the home in Palm Springs. Every week she gets a catalogue, and if there's a house sale, she'll

The wife "has the ability to take a mélange of things and montage them in a way that is eclectically electric," says Varney, who has designed six residences for the couple. ABOVE: Between two windows in the living room is a William Beechey portrait. RIGHT: A dining area offers "a place to enjoy the view over tea or early breakfast." Stark fauteuil fabric. Mansour rug.



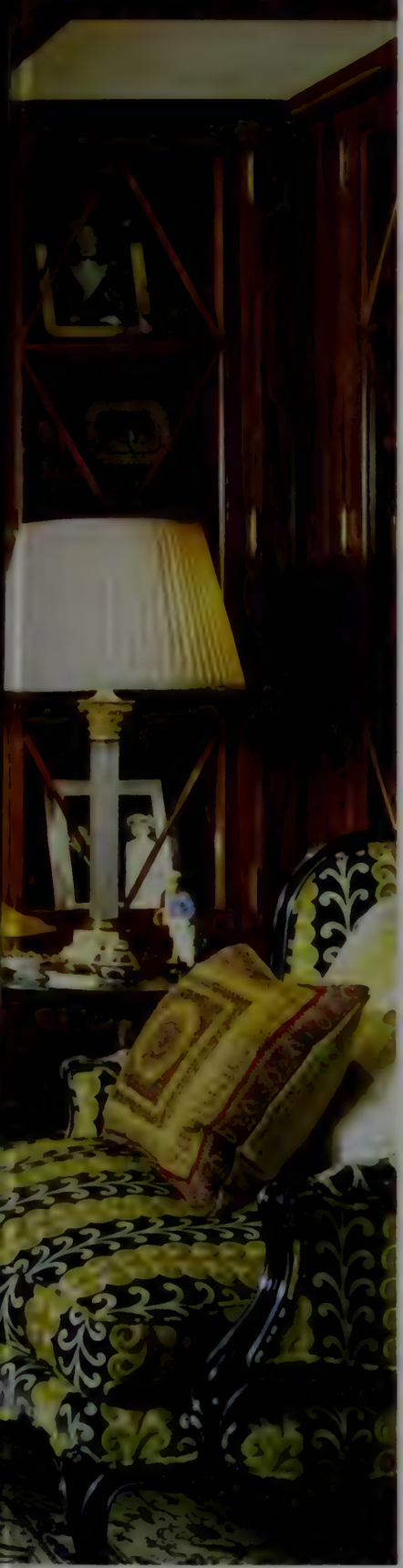


call and ask: 'Should I buy the sofa, the lamp?' She usually buys period but doesn't keep a lot—only what she really loves, like her mother's breakfront in the living room or the portraits of women, including a Matisse hanging over her bed in the master suite. Basically, we rethink, reedit, redistribute."

This time around, Varney flew solo. "The one thing I didn't do," he allows, "was let her anywhere near the installation site. I understand her so well that I know what she's going to like—or not. Of course, she monitored every moment from her house in the desert via her secretarial staff, who sent photos of everything that was being put in place. When they finally walked in the door, everything was done."

And the reaction? "Great. But, of course, there are always changes," he says with a laugh. "She's not going to let you do it perfectly."

The designer's next project, meanwhile, is made to order for the ever-entertaining Varney. "We're going to redo a theater for them," he says. "In fact we've just designed a whole new plan, which we'll start once the current production gets out of there. The problem is every time we're ready to work they throw another *American Idol* star into the cast, and it keeps on running. Apparently, until that show ends, our can't begin." □



ABOVE: "I've always believed small spaces are more intimate in dark colors," the designer says of the library. "Dark paneling or paint—chocolate brown, burgundy, black—all make tiny rooms cozy." Cowtan & Tout singerie chintz on sofa. Clarence House bergère print.



"I've done so many bedrooms for the couple," Varney notes. "We did blue and yellow here because they didn't have it in another home." ABOVE: A quiet sitting area. Brunschwig & Fils chair fabric. BELOW: A painting by Matisse hangs above the sumptuous bed. Armchair fabric from Stark. Einstein Moomjy rug.



The Merchant of Venice



Ken Irwin's Venice, California, showroom **A.K. Eleven 14**, which takes its name from the shop's address, features unique midcentury furniture by architects and designers, such as the Grasshopper chair, $2,000, designed in the 1950s by Eero Saarinen, and a 1940s wood desk, $3,800, with leatherette details designed by Gilbert Rohde for Herman Miller.

A.K. Eleven 14, 1114 Abbot Kinney Blvd., Venice, CA 90291
310-729-0666; www.akeleven14.1stdibs.com



Keep Your Cool

The Atlanta shop Walker McIntyre Antiques (404-352-3722; www.mcintyreantiques.com) has a circa 1815 English painted and gilded porcelain fruit cooler, $5,500, stamped with the Crown Derby insignia in red.



Drawer Décor

At Kentshire in Manhattan (212-673-6644; www.kentshire.com), a Regency miniature rosewood jewelry or collector's cabinet, $40,000, has tole chinoiserie paneled doors with ebony surrounds that open to reveal five decorated drawers.

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Carolyn Ray

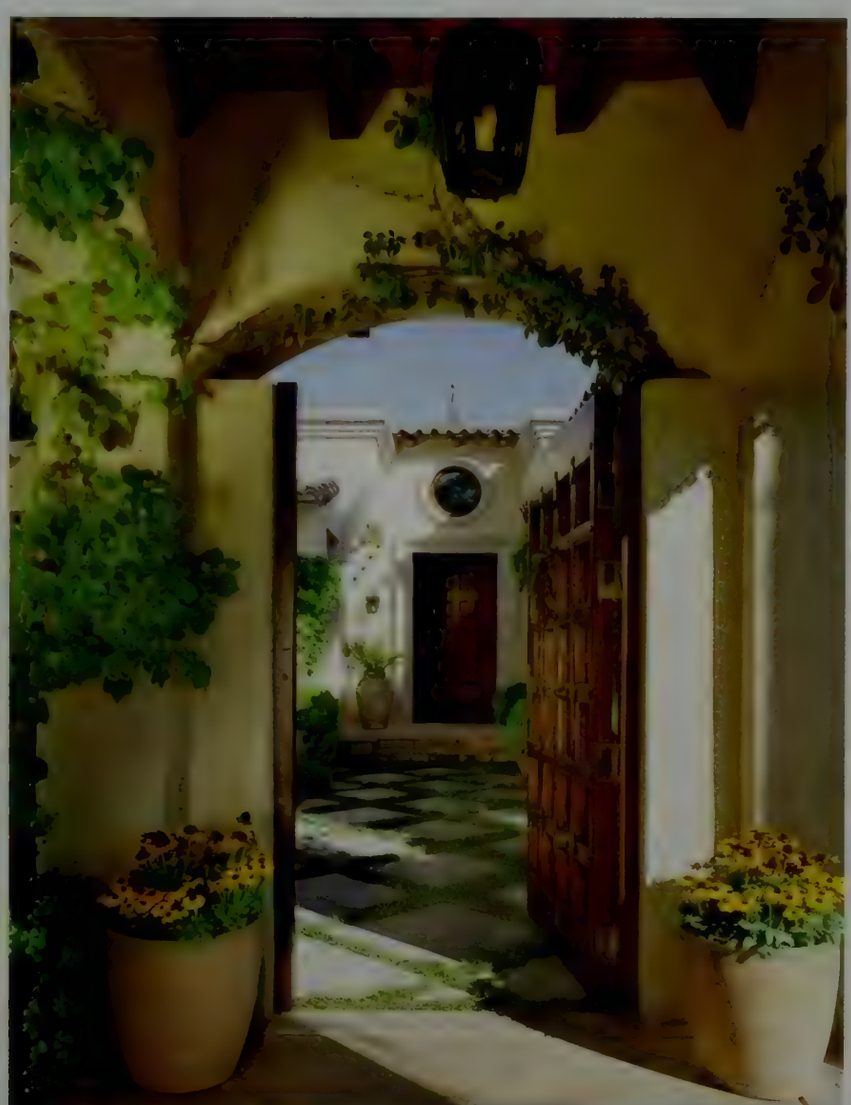
Mabandi, **a new wallpaper from Carolyn Ray (914-476-0619), has a cascade of ginkgo leaves. It is in the pagoda color (shown), inspired by golden monks' robes and reddish Burmese roads.**



Heightened Perspective

ECLECTICISM MEETS THE MEDITERRANEAN STYLE IN A HOUSE OVERLOOKING LOS ANGELES

Interior Design by MAC II
Text by Peter Haldeman/Photography by Mary E. Nichols



Ernie Carswell and Donald Kreindler hired MAC II's Mica Ertegün and John C. Schaberg to conceive the interiors of their house in Los Angeles. ABOVE: At the entrance, a 200-year-old Indian door, from Arte de Mexico, leads to a courtyard. LEFT: Inside that walled area, Greenart Landscape Design added plantings such as a giant bird-of-paradise, rudbeckia and verbena.



On a warm summer evening in Los Angeles, Ernie Carswell and Donald Kreindler settle on their vine-draped loggia with a pair of unusually well-behaved Staffordshire terriers to describe the evolution of their elegant Mediterranean-style villa in the lofty neighborhood known as "the bird streets." "We did everything wrong," begins Carswell, a light South Carolina drawl leavening his confession. "We couldn't afford the house to start with. Then we tore it down before we could get financing for construction. Then we learned that the plans we purchased with the property were all wrong."

His candor is refreshing in a town whose credo might be "Never let 'em see you sweat." Carswell is a real estate broker whose boyish face is familiar to Angelenos as the purveyor of the prominently advertised Carswell Collection of residential properties. Kreindler, whose family founded the legendary 21 Club in New York, runs a blue-chip catering and special-events firm called 21 West. The pair met 24 years ago in Dallas and, following a three-year stint in New York, moved to Los Angeles in 1990. "We always lived down in 'the flats' and were very happy there," says Carswell. "But I see so many properties in my job, and I mentioned to Don that there was something up in the bird streets." "I saw the way the hills were set against the view and how the house was positioned," Kreindler interjects. "The potential was huge."



LEFT: The living room. Mahogany table, George Smith. Sofa chenille and sofa pillow silk, Pollack. Agra rug, J. H. Minassian. Bergamo pillow fabric on wood sofa. Edelman stool leather. Brunschwig & Fils drapery sheer. ABOVE: The dining room. Chandelier, John Salibello. Urn, Sotheby's. Chair horsehair, Brunschwig & Fils. Carpet, J. H. Minassian. Candlesticks, John Rosselli.


INTIMATE WORLD OF
TRIPP



He amplified the Old World vibe with 21-foot chimneys inspired by the Medici family's Castello del Trebbio.

A 1970s structure with a featureless façade and a "parking lot" for a front yard, the existing house was punctuated with barred windows and sliding doors that hardly captured the hilltop views—but the pair recognized the merits of its basic footprint and flow. After straightening out their finances and jettisoning the faulty renovation blueprints, they set out to reform the place themselves. A designer friend of theirs sketched (on a cocktail napkin) a new front elevation that incorporated some of the Mediterranean-style elements at the house's rear. Using the drawing as a starting point, Kreindler hired a general contractor and proceeded to refashion his house into a villa straight out of the hills of Mugello.

He tore up the parking lot in front and replaced it with a seductive courtyard graced with an arched colonnade and a bubbling koi pond. He put in 15 pairs of French doors to open up the house to the rear, where he installed a classically shaped swimming pool and a vine-covered cabana. He amplified the Old World vibe with a roof of reclaimed terra-cotta tile and 21-foot chimneys inspired by the Medici family's Castello del Trebbio. Inside, everything was taken down to the studs before the ceilings were raised and warmed with exposed beams, the floors were clad in oak and antique terra-cotta and the fireplaces were dressed with limestone mantels. "What we thought was going to be a four-month, $200,000 renovation," reveals Carswell, "ended up taking two years and costing—" "A lot," Kreindler demurs. Don't get them started on the interiors.

"What our houses looked like before this were what you would see in any J. Crew catalogue," says Carswell. "They were pleasant but not unique." Determined to entrust the interior design to professionals this time, they called on the man who had reimagined their home on the back of a napkin. An old New York friend who for the last couple of decades has worked with the prominent designer Mica Ertegün at MAC II, John C. Schaberg welcomed the chance to team with Ertegün on his friends' residence. "The house had a nice enfilade," he recalls. "The kitchen opened up to the dining room, which opened up to the living room. We wanted to keep that continuity and not do one room one way and another room another way. We started with a clean envelope and took it from 21 Club traditional to 21st century."

Mac II custom-designed a number of pieces for the house,

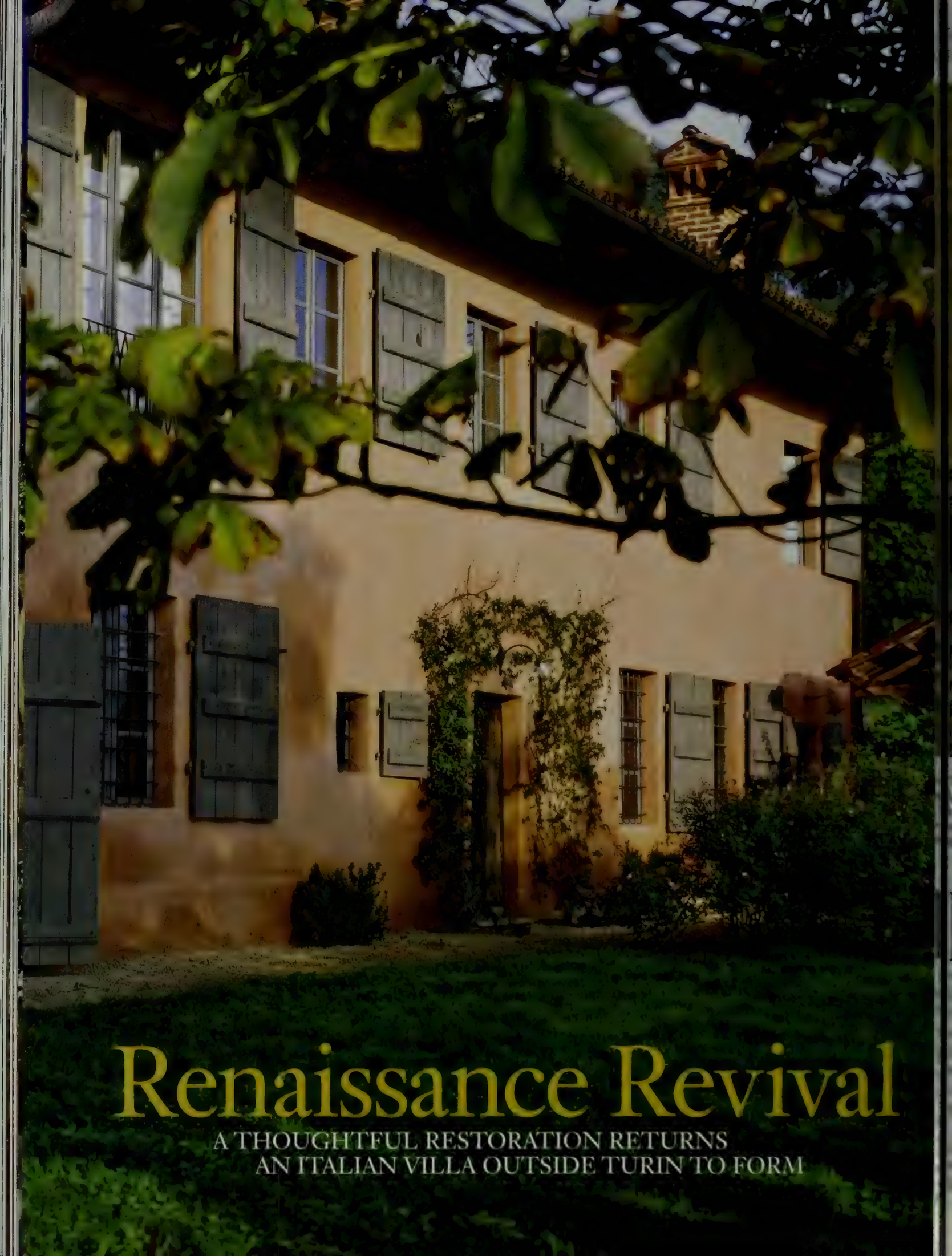
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With the addition of multiple French doors, the master bedroom enjoys easy access to the pool and the cabana. Ertegün and Schaberg placed Tobias Keene's *Flight of Birds*, 2003, on the wall above the bed. The lounge chair and ottoman floral is from Clarence House. Striped fabric on bench, Bergamo. Donghia cushion fabric on metal armchairs in cabana.



From the expansive rear patio one can see not only the cityscape but also Santa Monica Bay and, on clear days, Catalina Island. The woven armchair in the cabana and the patio furniture are from Brown Jordan; the pillow fabric is from Holly Hunt.





Renaissance Revival

A THOUGHTFUL RESTORATION RETURNS
AN ITALIAN VILLA OUTSIDE TURIN TO FORM

Text by Michael Frank
Photography by Michel Arnaud



"Our objective was to restore the property to its original splendor," Susie Ropolo says of a run-down country estate in Moncalieri, Italy, that she and her husband, Gianni, revived. "We wanted it to look like it had never been touched." OPPOSITE: On the front lawn sits a 15th- or 16th-century well, right, that still works. The villa is approximately 400 years old.

ABOVE: One of the couple's three setters lies on a sea-grass rug in the living room, which had been used as a stable. The space features an antique French mirror and table and a bust stand handmade by fourth-generation decorative painter Giacomo Aimo, who established the palette for the house. "He was the vision of the renovation," says Susie Ropolo.

It can be strangely powerful, this business of bringing an old house back to life. People who devote years to rescuing neglected structures often enter into a nurturing relationship that over time acquires an almost human quality. The periodic challenges and setbacks, the unwieldy expense, the intricacy of building codes, the endlessly delayed gratification—surviving all this with equanimity is a sign of having fallen under a curious spell. You might as well call it love.

The house healing that Susie and Gianni Ropolo have overseen in the decade since they began working on their villa in Moncalieri, in the hills outside Turin, Italy, has been about wresting back an estimable, though broken, building. He is an oral surgeon, Turinese by birth and upbringing; she is an American who grew up in—and valued—old structures on the East Coast. They married 16 years ago, had two sons (Tyler and John Eldredge, now 15 and 12) and then began the quest for a house that, as Susie Ropolo puts it, "touched us in some profound way."

When she first saw the house, she knew at once that her life was going to be lived within its dilapidated walls. Other, less besotted people might have thought further. The roof was shot. Windows were missing or had been blocked up. The room that appeared destined to be the living room was still being used as a *stalla* and *fienile*—a stable and hayloft, respectively. The plumbing, electricity and heating systems were either nonexistent or unsalvageable. The land adjoining the house needed regrading; the garden—well, there was no garden.

What the house did have was a rich, if obscured, history, abundant space with the possibility of abundant light and an immense beauty waiting to be reawakened.

As far as the Ropolos can tell, the house has had at least three different incarnations. Its oldest section was probably part of a monastery and may date back 600







ABOVE: The kitchen sink, designed by the couple, was painted by Aimo. LEFT: An antique pitcher on the kitchen table is from Susie Ropolo's glass collection. "We like pieces to be appropriate to the architecture, of course," she explains, "but it's important to us that they have some kind of personal connection wherever possible." The terra-cotta floor was salvaged from another room. "I didn't waste a thing," she notes.

years. Next comes the 400-year-old villa-like portion of the building, today comprising the entrance hall, kitchen, dining room, basement and laundry room, with bedrooms and dressing rooms above; the proportions of these rooms and the very fact that there is an entrance hall (rather than a door opening into the kitchen) suggest a degree of refinement that classes the architecture above a rustic farmhouse—though rustic farmhouse was indeed its third and abiding use. When the Ropolos took possession, there was still hay in the *fienile* (presumed age: 300), and the tenant farmer had closed up several windows in order to make the place easier to heat.

The rehabilitation that the Ropolos began in 1995 originally followed a fairly conventional path: They engaged an architect and a builder, plans were drawn up, and work started. Then Susie Ropolo came to visit one day and saw cement being put up over the old stone walls with a heavy modern finish. "These people were







"Someone had taken time to plan and craft this house," says Gianni Ropolo. "We just don't know who." LEFT: An Italian country bed and desk in the master bedroom are circa 1700. ABOVE: A sitting area sheltered by 'Mutabilis' roses is a favored gathering spot for the couple and their sons, John Eldredge and Tyler, aged 12 and 15. "It was key to us to retain the atmosphere of the past," says Susie Ropolo, who calls it "a project of a lifetime."

professionals," she recalls, "but they wanted to simplify and to modernize, while we wanted to do everything possible to maintain the integrity of the materials, the sense of the human touch."

The architect and the builder went, and the Ropolos moved into a house with a single functioning bath and a patched-together kitchen. But the couple had a deep reservoir of patience. Early on they met Giacomo Aimo, a fourth-generation decorative painter, who became the project's guardian angel. "Giacomo is like the living memory of the building and beautifying of this region," Gianni Ropolo says. "He could read the age of the house from the way the stones were laid. He knew how to restore old walls and create appropriate new ones. He helped us make the house not so much what it was as what it might have been."

The house that might have been is now a remarkably graceful place, alive with the kind of relaxed air that comes only after a period of complete obsessiveness. Susie Ropolo seems never to have come across timeworn materials she could resist rescuing: wood floors, shutters and doors; terracotta tiles; iron hinges, latches and knobs; even a 1960s Triplex stove. When she couldn't find an old door to fit a particular opening, or a cupboard or bookshelf that was in the right scale to her ample rooms, she had new ones built in a classic style and then handed them over to Aimo.

His work on the Ropolos' house is a kind of sustained poem in honor of traditional Piedmontese interior decoration. He tinted plaster walls in ocher, blue gray, apricot, ecru and sage. He painted *faux-marbre* backsplashes, imaginary crests, trompe l'oeil moldings and whimsical swags. Even a rustic tabletop, under his deft brushwork, became an object of endearing beauty. "He was our magician," Susie recalls. "We could never have finished the house without him."

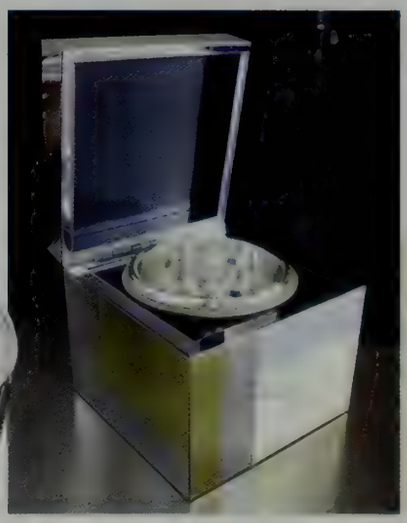
Finished, for Susie and Gianni Ropolo, is a malleable word. While the house is fully and sensitively furnished with Italian and French country pieces, some bought in shops, others from friends who were scaling down their own lives, it still has a handful of secret, untouched areas. On the horizon are the top floor of the tower, slated to become Susie Ropolo's office, and a shaft of raw space at the rear of the villa, possible future guest rooms. "You don't really take on a project like this," says Susie Ropolo. "It takes *you* on—for a lifetime." □

Discoveries by Designers

Sky's the Limit

The iconic Pan Am symbol takes a seat in a pair of 1960s Italian chromed-steel chairs, $2,200, made for the airline. They are available in Miami at Vermillion (305-893-7800; www.galleryvermillion.com).



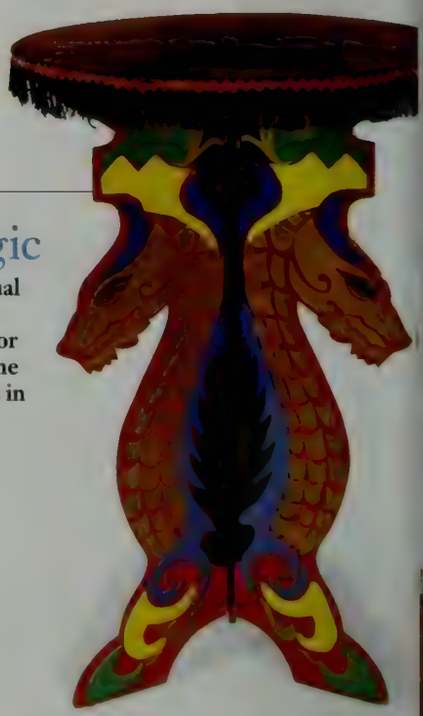


Break the Ice

A mercury-glass container is inside a chrome-and-brass-paneled ice bucket, $2,800, designed by Paul Evans in the 1970s and discovered at Gustavo Olivieri Antiques in the Hamptons (631-726-1100; www.gustavoolivieriantiques.com).

Work Your Magic

From the 1930s, a pair of unusual and colorful magician's tables, $1,900, conceal a secret trapdoor perfectly sized for a rabbit, at the West Palm Beach shop Objects in the Loft (561-659-0403; www.objectsintheloft.com).



Beaudesert

Textile designer Zika Ascher commissioned Cecil Beaton to create fabrics in the 1940s. Beaudesert (44-20-7720-4977) has reissued designs such as *Beaton Flowerfly*, in lilac and aqua, from the Ascher Archives.





Galerie Steinitz is one of the premier galleries for French furniture in the world.

A World-Class Steinitz Auction

Christie's International has announced the three-city sale (nearly 600 lots) of pieces from the collection of Paris-based **Galerie Steinitz**. Bernard Steinitz opened his gallery in 1968 and has been in partnership with his son, Benjamin, since 1991. The first sale, on October 19, at Christie's New York features work by the *ébéniste* Adam Weisweiler from the reign of Louis XVI; the sale at Christie's Paris, on November 14, will include a wide-ranging selection of boiseries; and the one at Christie's London, on December 6, will show lacquered objects, textiles, marbles and marquetry. □

Christie's New York, 212-636-2000
Christie's Paris, 33-1-40-76-84-08
Christie's London, 44-20-7389-2964



Clockwise from top left, Louis XVI chairs in the Steinitz warehouse, a Louis XV tall case ormolu clock, boiseries and a Louis XVI ormolu-mounted marquetry commode

Cultural Collaboration

ON LAMU, KENYA, A HOUSE CAPTURES THE SPIRIT OF ITS OWNER AND ITS SITE





"It gives me great calm and serenity and joy," Suno Kay Osterweis says of her oceanfront retreat (opposite) on Lamu, an island off the coast of Kenya. Architectural designer Claudio Modola drew inspiration for the house from the area's Islamic building idiom; landscape designer Bruce Hobson planned the gardens. THIS IMAGE: The living area overlooks the Indian Ocean.

Architectural Design by Claudio Modola
Text and Photography by Tim Beddow

That Suno Kay Osterweis calls Lamu, an island off the coast of Kenya, home for at least a few months out of the year seems improbable even to her. Born in China to Korean parents and raised in Tokyo, Kay Osterweis eventually moved to the United States for college and graduate school (she has a master's degree in East Asian studies) and settled permanently in San Francisco. When she traveled, it was usually to Asia or Latin America. Over the years, however, she kept hearing about the island. "I had read about Lamu," she says. "So it was there in my mind. I first managed to visit after a safari in 1996."

Kay Osterweis was immediately seduced by the island's heady mix of stylish, easy living and the eclectic crowd of regular visitors. She returned often and, by chance, became acquainted with Claudio Modola, an architectural designer who lives on the neighboring island of Manda. In 1998, when she acquired a narrow, steep plot of land facing the Indian Ocean, Kay Osterweis quickly enlisted him to help her fulfill her dream of building a house of her own there.

Modola worked for weeks on sketches and eventually presented Kay Osterweis with a model he describes as "an immaculate tower of palatial appearance" that would fit the site's topography and unusual dimensions. A fountain, to mark the transition from the outside to the inside, was to be at the entrance; the living spaces and master bedroom were to be placed on the upper levels to take advantage of the views and the ocean breezes. The ceilings were to be 23 feet high, and a swimming pool would be perched nearly 20 feet above the ground. The style would be inspired by the island's Islamic architecture but would also incorporate elements from Asian and Latin American design, "a distillation," Kay Osterweis explains, "of the many journeys that I had been going on out of cultural curiosity."

Realizing Kay Osterweis and Modola's vision proved a difficult proposition. Building on Lamu is never easy—it is accessible only by boat or air, and cars are not allowed. Thousands of blocks (composed in part of coral topsoil and cement) had to be fabricated on Manda and transported in small boats across the channel's often rough seas. The site presented its own challenge: Hundreds of tons of sand had to be removed before the foundations could be dug.

Despite the obstacles, a year and a half after construction began, the house was finished, and Kay Osterweis focused her attention on the finishes and interiors. For the former, she wanted to replicate the traditional plasterwork found on many of the island's buildings. She turned to Paul Weaver, an American and former banker, who had painstakingly restored,



Kay Osterweis sought out Paul Weaver, an American who had restored a house on the island, to create the interior finishes using a traditional Swahili plasterwork technique, a process that took over two years. RIGHT: The living and dining areas. Because there are few public gathering places on the island, "you just have people over for dinner. It's a very relaxed place," notes Kay Osterweis.



ABOVE AND BELOW: "Claudio insisted that I have an open master bedroom and bath. I am very private, so we did battle it out," Kay Osterweis reports, though Modola prevailed in the end, giving her a whimsical shower and tub and a bedroom open to the sea. "I feel as though I'm floating up to the heavens," she says of the space.

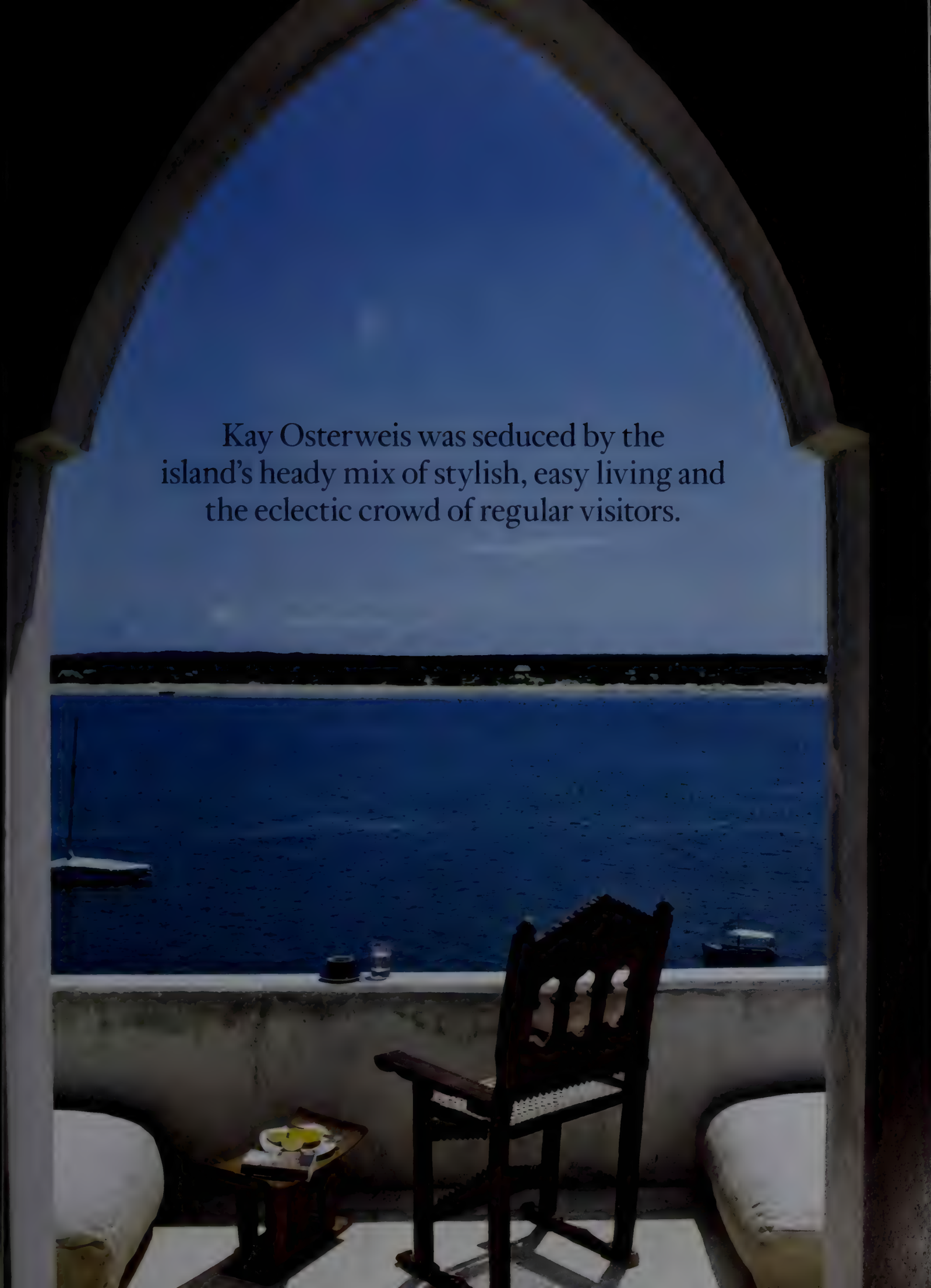
"Looking back, since Claudio hadn't built many homes before, and neither had I, we were open to our fantasies and not worried about practicalities. In the end, it all works well," Kay Osterweis observes of the project, which took nearly five years to complete. OPPOSITE: A balcony off one of the guest rooms offers a view of Manda, an island across the channel.



over the course of 11 years, a house, now a hotel, on Lamu. As Weaver remembers it, "Suno realized, with her own sense of creativity and interest in the local culture, that the quality I had achieved, with materials and techniques that had largely disappeared from Swahili culture, was what was required for the finishes in her house." Weaver and a team of local artisans labored for two and a half years, producing surfaces of superb sensuality and subtle color.

When it came time to select the furnishings, Kay Osterweis sourced most of the pieces herself, choosing tables and benches made of salvaged driftwood and locally made chairs and lamps. Other light fixtures were commissioned from the same artisan who supplies the King of Morocco. The elaborately carved wood columns found in the living area and on the beds are from Afghanistan and Pakistan; she designed the dining table in collaboration with a local craftsman.

Eleven years after her first brief visit, Kay Osterweis has settled into the rhythms of life on Lamu, yet she still expresses a sense of disbelief: "It is almost like a figment of my imagination. It is a surprise every time I walk up the steps. It is the place I go to for restoration, healing, reading, being close to nature. It is my piece of heaven." □



Kay Osterweis was seduced by the island's heady mix of stylish, easy living and the eclectic crowd of regular visitors.



Palm Beach PASSAGE

A RESIDENCE AND BOATHOUSE FIND THEIR PLACE ON THE WATER

Interior Design by Scott Snyder/Text by Jeff Turrentine
Photography by Kim Sargent

Though many designers may find it difficult to admit, as soon as they've completed work on a project, it's really out of their hands. Once all the paint has dried, the last draperies have been hung and the final piece of furniture has been placed, there are the inevitable hugs and handshakes and champagne toasts; but the moment the designer walks out over the threshold and the waving, smiling clients close the door, anything can happen.

Scott Snyder, who has been in the business for a quarter century, made his peace long ago with this inescapable fact. So when one of his Palm Beach clients decided to add a second floor to a house without Snyder's input or participation, he didn't take it personally. Still, one aspect of the addition must have gnawed at him. "The staircase was in the wrong place," he says, simply and free of any bitterness. The client could do what he wanted to, of course, but Snyder still considered it



John and Jana Scarpa, the owners of a Palm Beach, Florida, house (above), hired interior designer Scott Snyder, who had decorated the house for another client years earlier. RIGHT: The living room. Patinated-bronze Atlas figure, two-handled circa 1820 vases, late-19th-century bronze urns mounted as lamps and marble centerpiece, Christie's. Sofa silk, Scalamandré. Lee Jofa lime sofa pillow fabric. Clarence House ottoman fabric. Stark carpet.



"He said, 'I want you to give me a distinctive house. I want to see things that I'm not going to see in all my friends' houses.'"



a mistake—one he wouldn't have made.

Imagine his delight, then, when the client sold the house, and the new owners, with eyes toward renovating, called…Scott Snyder. Delighted, perhaps, but probably not surprised; while plenty of clients seek him out in New York, where he maintains a bustling office, he's best known as the prince of Palm Beach designers. When you're as closely linked to a community as Snyder is to this legendary swath of South Florida, you really do make your own luck.

The house's new owners, John and Jana Scarpa, enlisted Palm Beach architect Eugene Lawrence to help them with the structural overhaul. Then they went to Snyder, letting him know that they wanted interiors that would stand apart from others. "John came to me and said, 'I'm so tired of living in a cookie-cutter Florida-designed house. I'm so tired of looking at cookie-cutter Florida decoration,'" recalls Snyder. "He said, 'I want you to give me a distinctive house. I want to see things that I'm not going to see in all my friends' houses.' And I said: 'Well, that's what we do.'"

From 2001 until 2004, "the house was taken back to its basics and essentially rebuilt," says Snyder. The 10,000-square-foot main house, which had featured six bedrooms under the previous owner, would eventually hold, along with the public rooms, a single reconfigured master suite

The Scarpas wanted a complete redo of the interior spaces, as well as the exterior architecture. ABOVE: Gilt accents highlight the formality of the dining room. Bronze-and-rock-crystal chandelier, pair of candelabra on table, center bowl and mirror, Zara's Antiques. Cowtan & Tout wallcovering and drapery silk and jabot lining fabric. Chair cushion velvet, Stroheim. OPPOSITE: The lanai. Wallcovering and carpets, Stark. Floral fabric on chairs, ottoman and pillows, Lee Jofa.



comprising sleeping, dressing and office spaces; the other bedrooms would be converted into the media room, the exercise room, a second office and the mahogany-paneled library. ("Every house deserves a wood-paneled or dark-lacquered room, a retreat, a gentlemanly space," says Snyder.) The staircase, an elegantly sweeping affair that curves up from the living room, has regained its dignity, thanks to Snyder's energies.

Whereas the previous owner had wanted from Snyder a classically casual Florida house —"filled with color and pattern; there was even one vermilion-lacquered room," he says—John Scarpa had made clear that he favored a more "sophisticated, masculine main residence." Thus was the palette turned down several notches, with genteel restraint replacing tropical whimsy. As for how it felt to undo what he had done years ago, Snyder notes that "the previous design had been perfect for that client. But once the curtains are down and the furniture is all emptied out, you're no longer attached to it."

For the 3,000-square-foot boathouse, where guests of the Scarpas' enjoy placid views of the Intracoastal Waterway (the residence is one of only 19 in Palm Beach that boast ocean-to-waterway lots), Snyder wanted something akin to "a Venetian folly," in contrast to the main house's sophistication. "The boathouse needed to be a total departure," he says. "It's right on the water—it only needs a gondola and you'd feel like you were in Venice. Guests tend to be coming from New York or the Midwest in the middle of winter. I thought: Let's make them smile. Let's make this a really happy experience." The Scarpas love it so much that they regularly check in as their own houseguests, moving out to the boathouse for the weekend. "It's like a vacation from





TOP: The front entrance of the two-bedroom boathouse, which backs up to the Intracoastal Waterway. ABOVE: The decorative ceiling beams in the boathouse living room were added to complement the Venetian-inspired décor. Lounge chair and drapery fabric, Brunschwig & Fils.

OPPOSITE: In one of the boathouse's bedrooms, Snyder chose a muted tone. "It's a departure from the core of the boathouse," says the designer. "It's a bit more serene." Matelassé table skirt from Stroheim. Eight-arm crystal chandelier, E. G. Cody.





Using upholstered furniture, Snyder gave "a very residential feeling" to the loggia. Fabrics on the lanai are echoed in the pillows, making the loggia feel like an extension of the inside. "It does not look incongruous with the rest of the house," he notes. Brown Jordan chaise longue and ottomans.

our main house," says John Scarpa, "a totally different living experience."

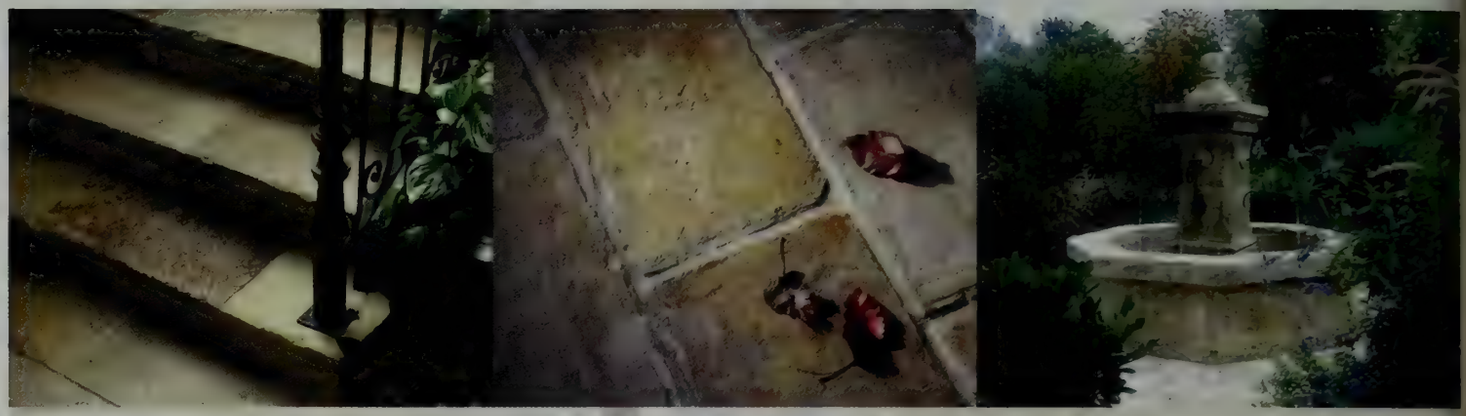
Throughout the 38-month project, Snyder made every effort to synchronize his design with his clients' abiding passions: John Scarpa's, for 18th- and 19th-century European art (many walls are adorned with Italian *vedute*), and Jana Scarpa's, for Lalique glass. "I love clients who collect, because they're coming to you with a point of view," says Snyder. "And when someone comes to you with a point of view, you've got to take it."

"One of the things that we loved about working with Scott was that he was not resistant to any suggestions," recalls John Scarpa. "We'd sit down with him and say, 'Well, Scott, we can understand what you're trying to do, but that's not exactly what we see here.' He'd really try to see things from our perspective and incorporate our ideas into a solution. And it worked."

When asked about the unusual relationship that develops between designers and clients, in which individual creative instincts exist in semi-tension with the very real need to collaborate, Scott Snyder answers without hesitation. "It's their home," he says. "The designer doesn't live in the house. Of course I want to be proud of it. But the client has got to be proud *and* comfortable." □



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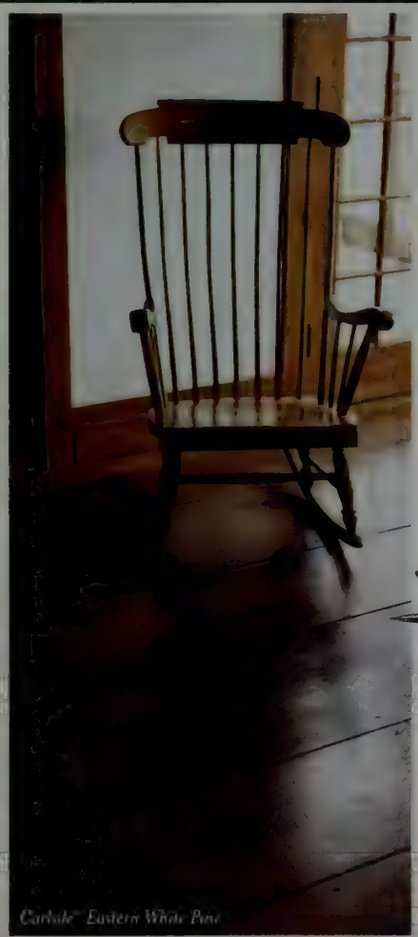


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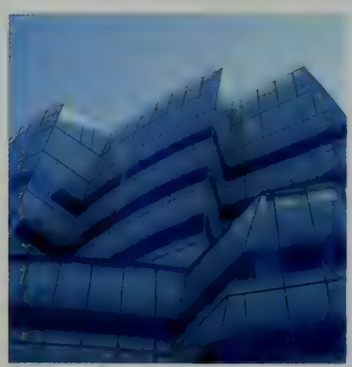
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continued from page 223

selected fabrics in gold and rust tones an combed both coasts as well as Europe fo "things that were bolder and lighter an had some sort of interesting story or prov enance," Schaberg says. "The apothecar chest is Asian," offers Carswell, indicat ing a large cabinet with a honey-colore patina in his living room. "The sofa wa originally designed by MAC II for Bi Blass, and they customized it for us wit this chenille. The octagonal side table i Moroccan-inspired, new. The games chair are Art Déco, and the fire tools are fror England. The painting over the fireplac depicts an Egyptian scene, but the artis is Belgian."

That kind of eclecticism meant banish ing some of the couple's old things. "Do and I had a crystal chandelier that cam with us through all our homes," confide Carswell. "We carted this thing every where, like Liberace and his candelabra Of course we had it hanging in the dinin room, and the beautiful thing about Mica this grand woman who's done homes o 100,000 square feet, is she found the righ way to say to us, 'Oh, boys, we have to fin another chandelier.'" Its replacement, a sil ver-plated Italian piece with octopus-lik

> "We started with a clean envelope and took it from 21 Club traditional to 21st century."

undulating arms, presides over as man smart dinner parties as you'd expect in th home of a professional caterer.

The diverse assemblage of paintings an sculpture was carefully guided by Scha berg and Ertegün as well as by Ertegün late husband, Ahmet, who, as the founde of Atlantic Records, made more than a fe interesting personal connections in hi time and who steered the couple to work by Edward Ruscha, Robert Rauschenber and Tobias Keene. "Now when we fin something, we still e-mail a picture t John, because we want them to sign off o everything," says Kreindler. Maybe that why one of the guest rooms in the hous is known as Mica's Room and the other a John's Room—and why every room is a gracious as its permanent residents. □

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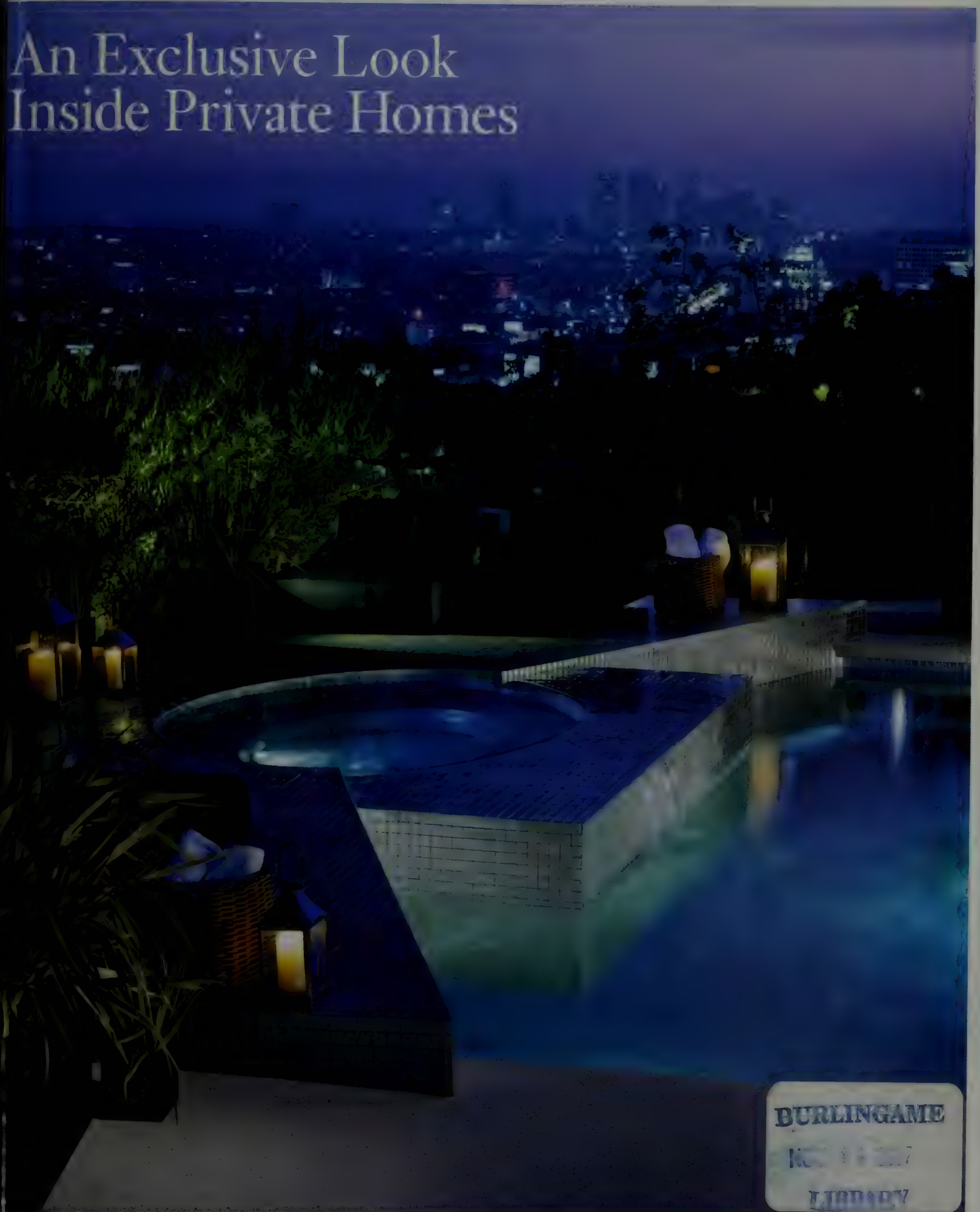
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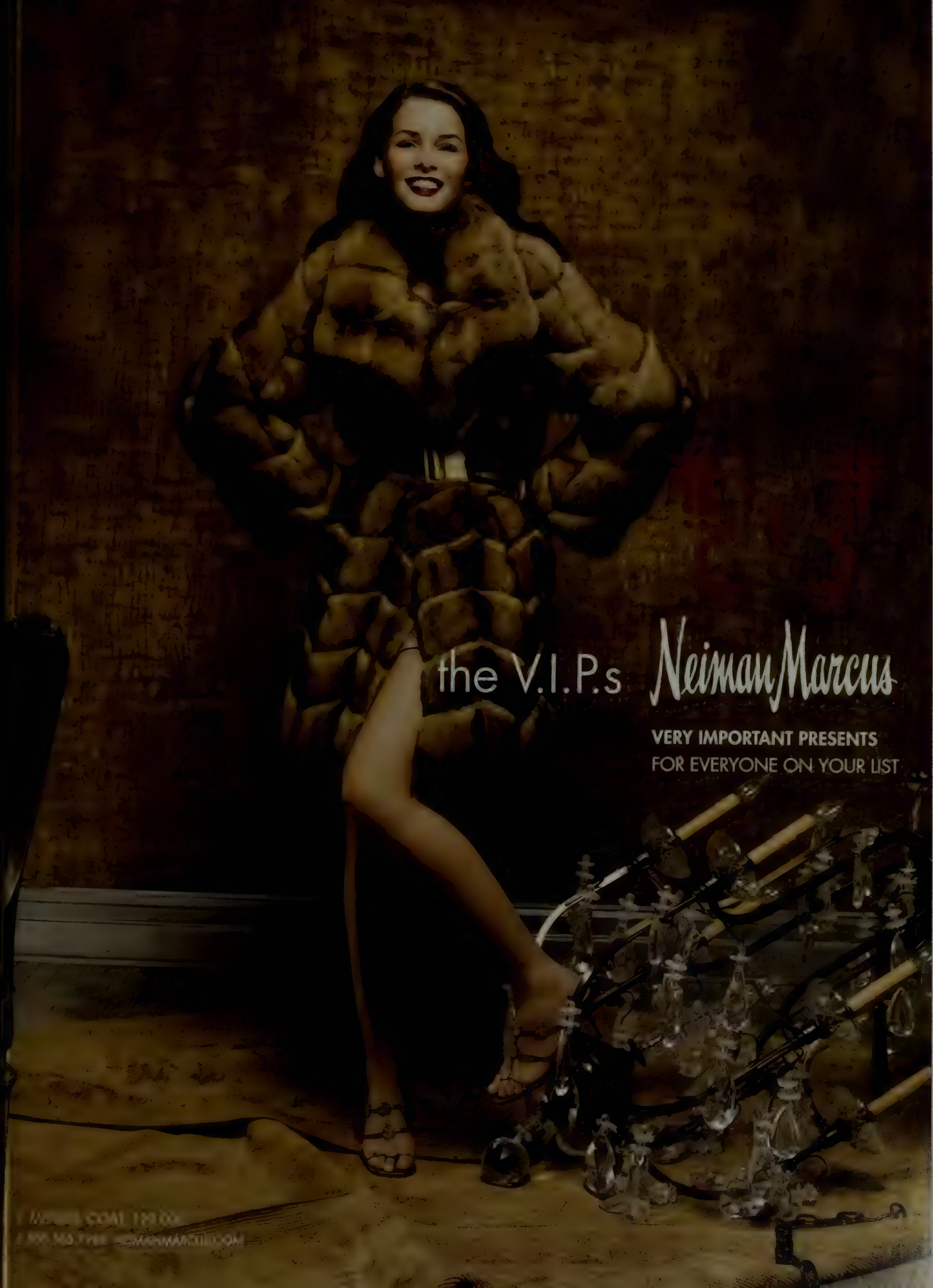
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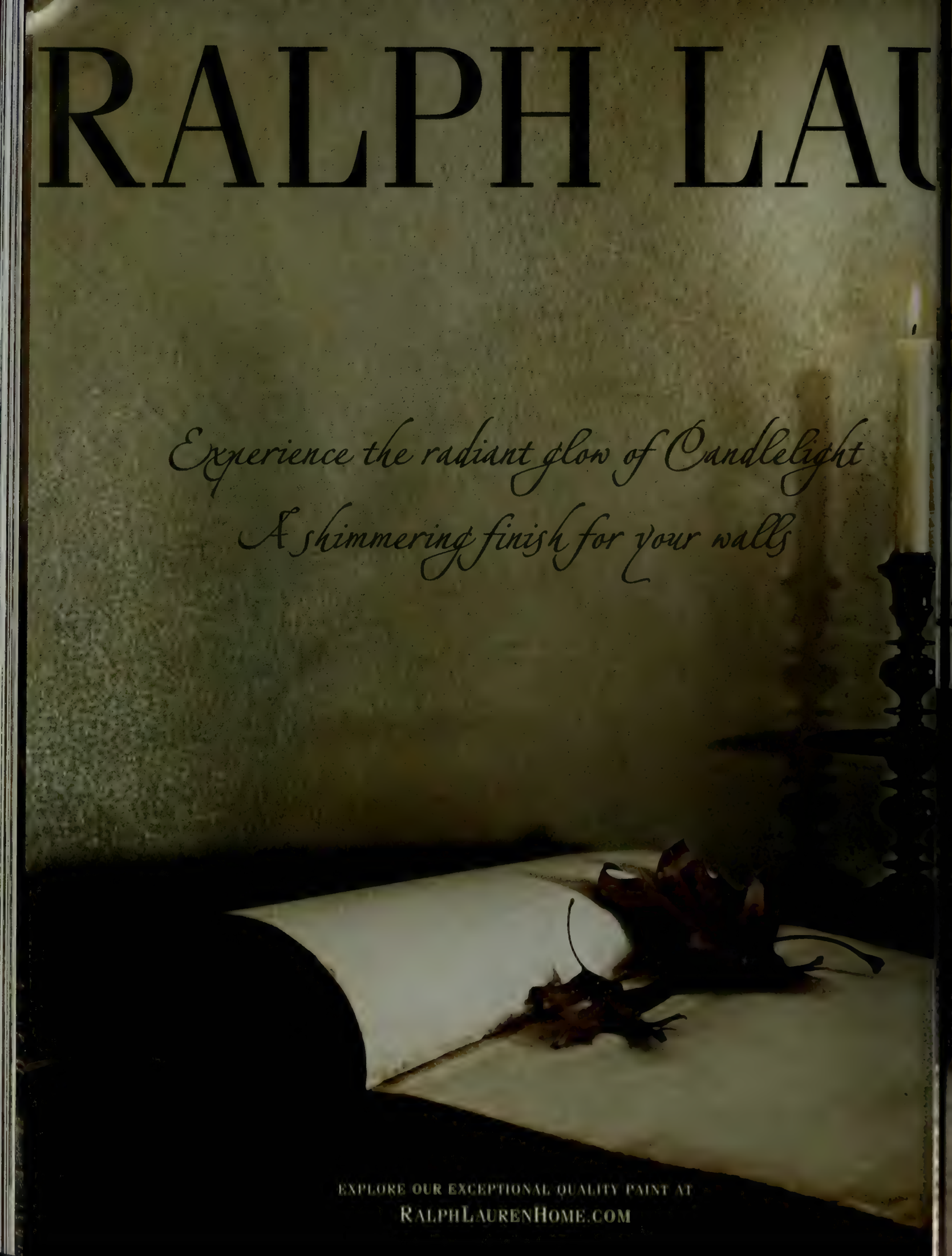


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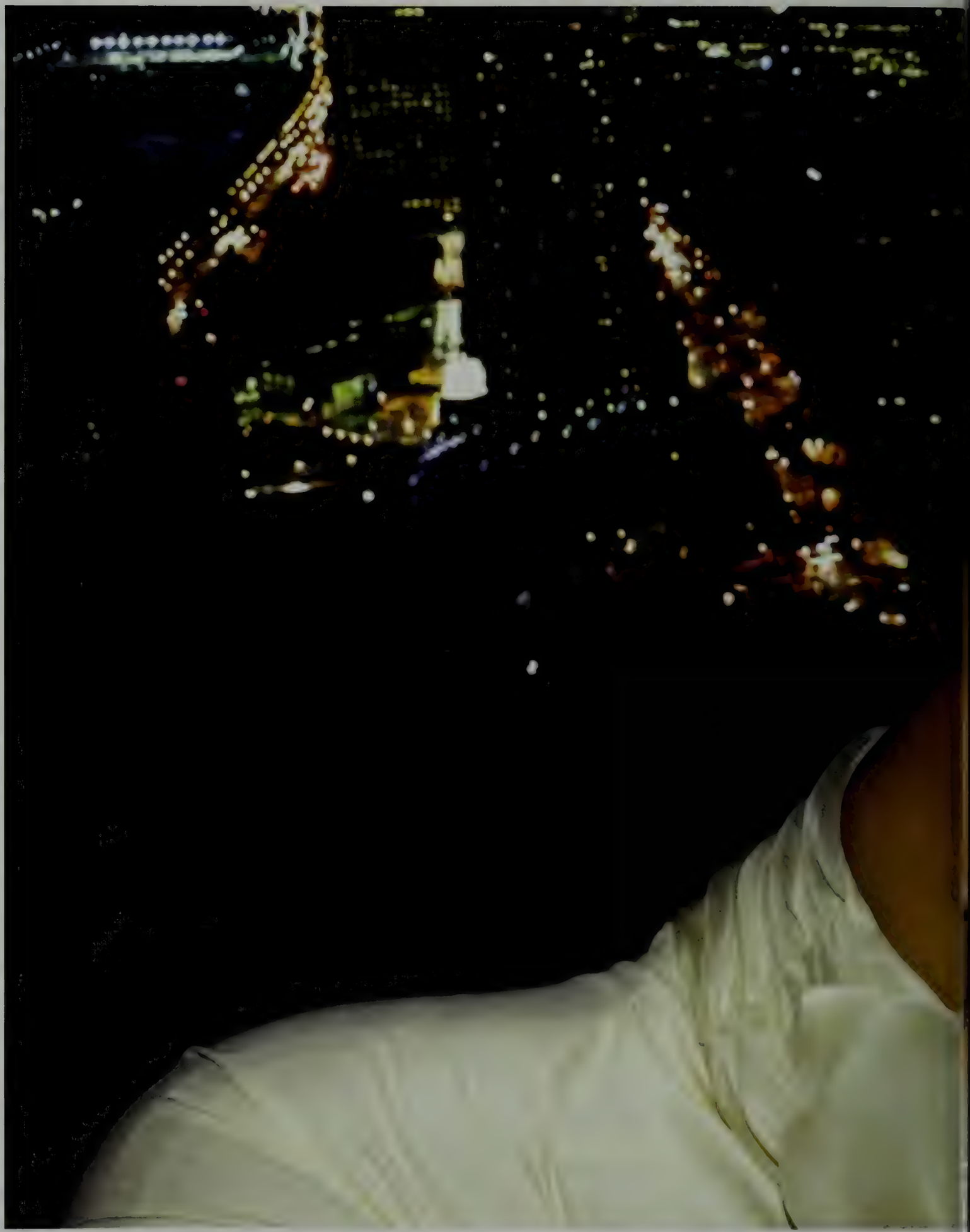
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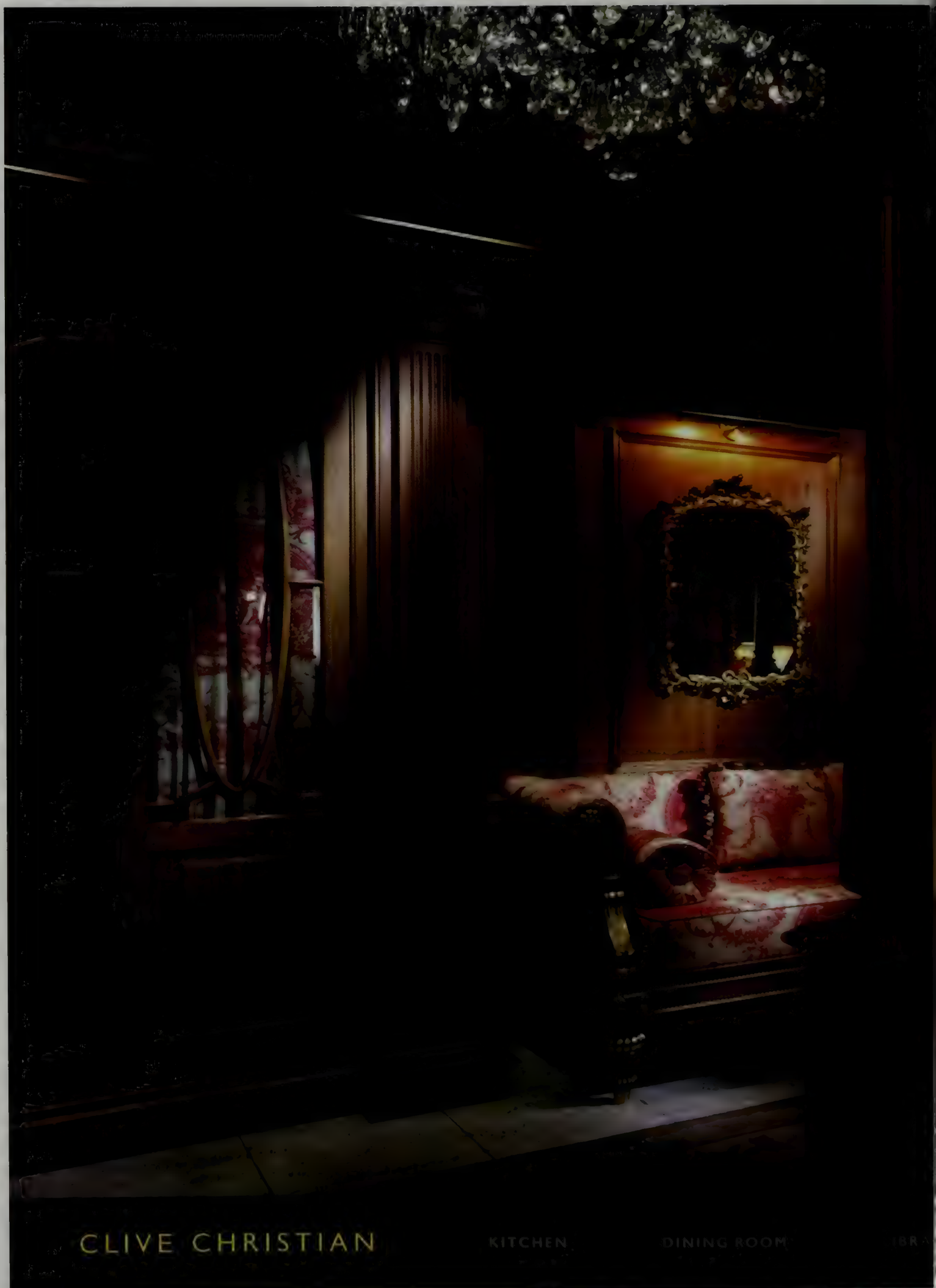
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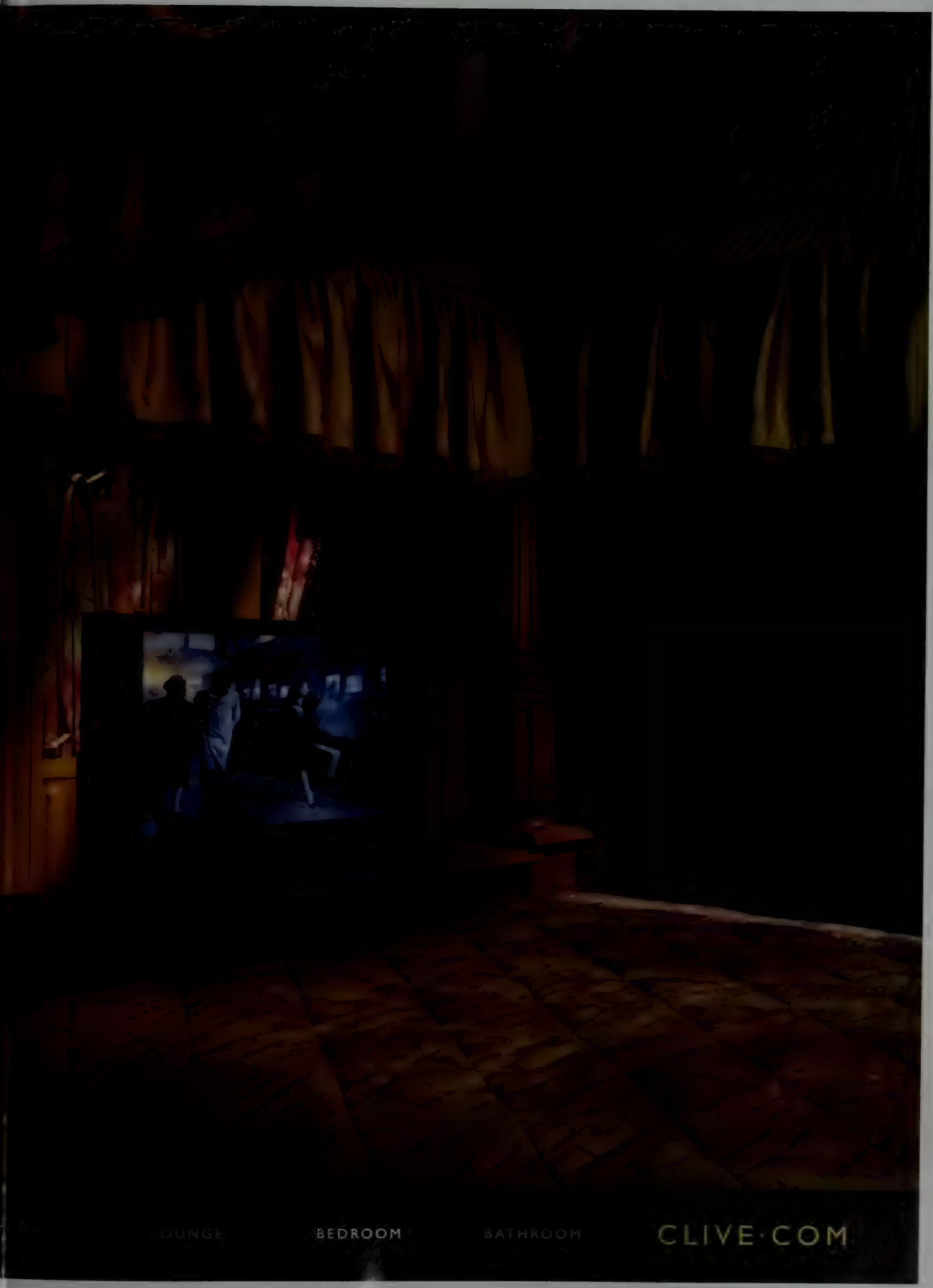


One of the most famous Breguet inventions is the *pare-chute*. When a watch falls or receives a blow, it is the balance pivots that are the most likely to suffer, because of their slenderness. As early as 1790, Breguet made them shorter and gave them a conical shape. They are held in place by a small coupelle of a suitable shape, which is mounted on a spring blade. When the watch receives a blow, the pivot, rather than breaking, is dislodged and then returns automatically to its correct position, sliding on the sides of the coupelle. Also called the "elastic" balance suspension, Breguet's *pare-chute* is the ancestor of the modern Incabloc and all other shock-protection devices.

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The sixth annual **Architectural Digest Greenroom at the 59th Primetime Emmy® Awards** transformed a backstage space at L.A.'s Shrine Auditorium into a both green and "green" room, epitomizing a new "eco-luxury" category of design.

This sanctuary for celebrity presenters was envisioned by AD 100 designer Timothy Corrigan to prove that "green" design and glamour are a natural match. His polished twist on English country combined wood-paneled walls reclaimed from a local high school football stadium with contemporary furniture by Walt Disney Signature for Drexel Heritage and 18th-century antiques, while the latest television technology from Sharp AQUOS provided the stars with a view of the onstage action on TV's biggest night.

(FOR DESIGN DETAILS AND CELEBRITY GUESTS TO THE GREENROOM, SEE PAGE 84)


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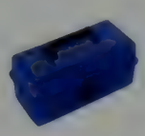
If you saw the size of my grandson, you'd be impressed.





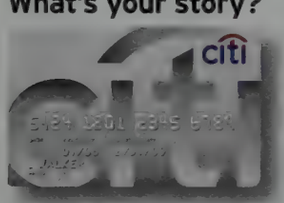
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COVER: The pool deck of fashion designer Randolph Duke's house in the Hollywood Hills looks west over Los Angeles. Photography by Mary E. Nichols. See page 188. ABOVE RIGHT: A Sills Huniford–designed living room in a Shope Reno Wharton house on Long Island. The painting is by Gerhard Richter. See page 178.

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Shelton, Mindel & Associates designed a bar for a New York apartment. See page 196.

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A bunk bed disguised as a whimsical playhouse in a child's bedroom in Hawaii. See page 64.

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One of the colorful vintage circus posters in Princeton's collection. See page 84.

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Fashion Forward

As part of Mercedes-Benz Fashion Week in Manhattan this September, Architectural Digest commissioned S. Russell Groves to create the "Star Lounge," a retreat for celebrities, editors and other style luminaries.



Known for its premier retail and residential projects, S. Russell Groves Design created a sophisticated setting incorporating materials elemental to **Mercedes-Benz**: soft leather, crafted wood and chrome. The room featured a custom-designed 15-foot suede sofa and an oak-and-lacquer bar. Key design pieces included a 1940s smoked mirrored screen from **Todd Merrill Antiques**, leather ottomans and pillows from **Edelman Leather**, **Baker** floor lamps from the Bill Sofield Collection and white-washed walnut flooring from **T. Morton & Co.**

Above: Groves' concept; below, the finished "Star Lounge" at Mercedes-Benz Fashion Week



The mix of vintage items with cutting-edge technology like a **Sharp AQUOS** LCD TV, along with the soothing grey color palette, provided an inviting atmosphere to escape the hustle and bustle between runway shows.

To see more about the making of the lounge, visit mbusa.com/lifestyle.

A Snowy September in Los Angeles

Architectural Digest and **Montblanc** sparkled at the reception honoring actors nominated for Primetime Emmy Awards with the Montblanc Lounge by AD 100 designer Timothy Corrigan. Inspired by snowy Mont Blanc in the Alps and the venerable brand's new line of diamond jewelry, the space centered around "Passion," a one-of-a-kind 19.38 carat necklace.



Corrigan set a glamorous icy blue mood with fiber-optic lights embedded in the wall upholstery and carpeting to suggest twinkling snowflakes. The room was topped with Blossom by Tord Boontje for Swarovski Crystal Palace, a dramatic sculptural reminder of the ice theme.

The cool tone drew notable guests like Neil Patrick Harris of *How I Met Your Mother*, who checked out the detailed Minerva movement of Montblanc's new Villeret 1858 watch collection.

See more of the Montblanc Lounge at BeyondAD.com.

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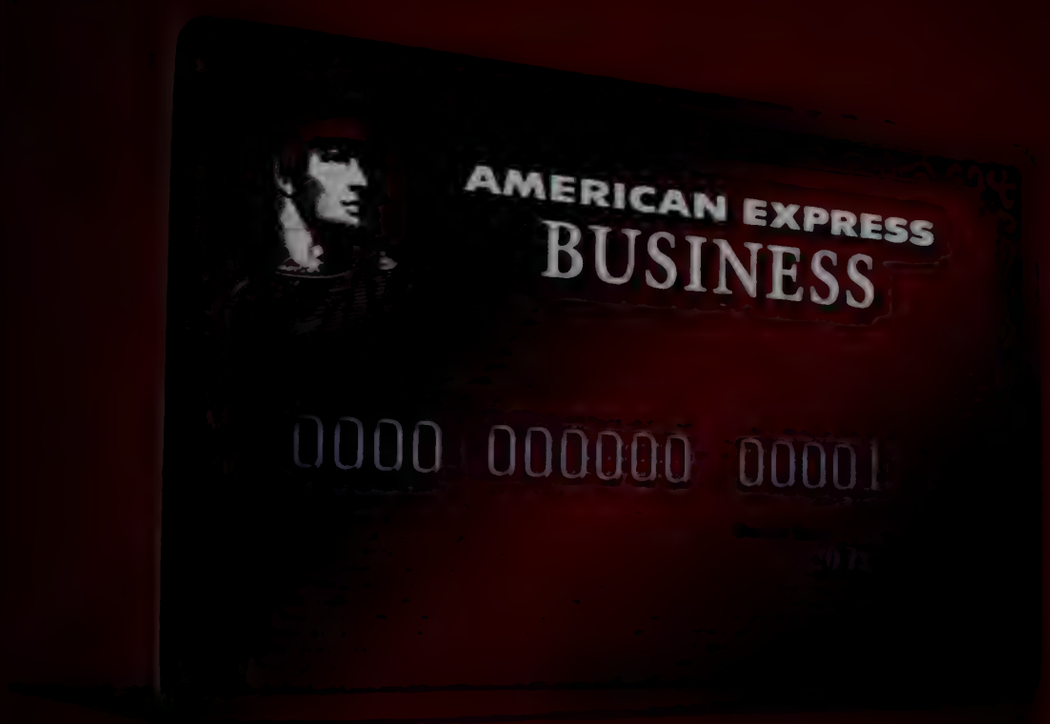
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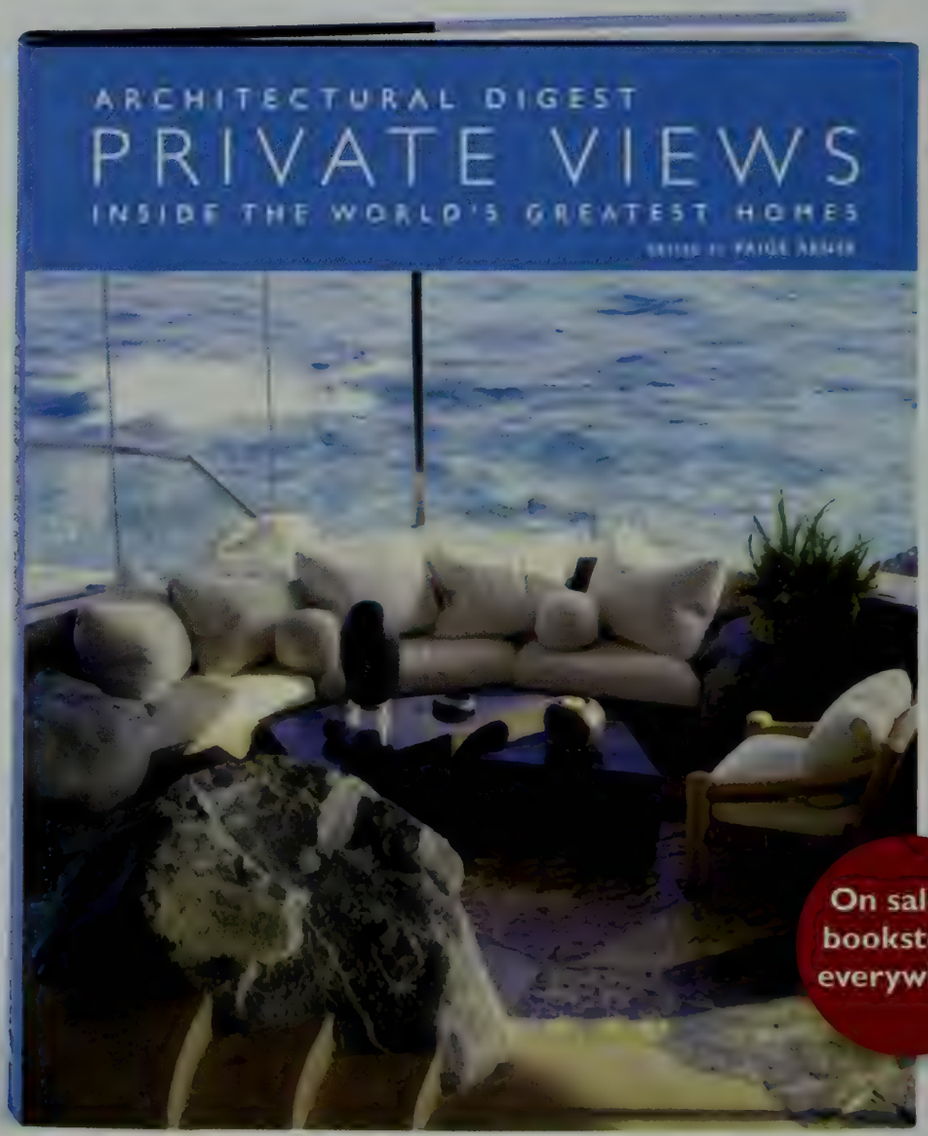
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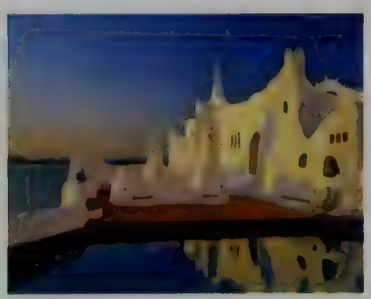
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When I saw the cover (October 2007), I knew it was a winner. I am hooked, captured, enraptured by this issue. When I read it from cover to cover, I was amazed by the house of color built in my home state, Wisconsin ("A Lakeside Story"). The home, on the western shore of Lake Michigan, is an eye-catcher, just like *Architectural Digest*. I applaud you; what a great issue. They keep getting better and better.

—Jacqueline N. Cyliax
Milwaukee, Wisconsin

SKY-HIGH DESIGN

The Architecture issue always has lots of spectacular buildings, but it would be hard to top the Antoine Predock house in this year's edition ("Where Earth Meets Sky," October). The low, angular profile is striking; the glass catwalk is astounding; the double-sided fireplace is beautiful—and the text is informative and illuminating.

Cary Easton
Ames, Iowa

WOODSY FEELING

I always enjoy your Architecture issues, but this year's is a real standout. My favorite house would have to be architect Nancy Copley's own home ("In Tune with the Forest"). The diamond-shaped structure, nestled in the woods, is thoroughly enchanting, both inside and out. It's the perfect combination: sophisticated but with just a touch of the storybook. And how can you not love that thatch-roofed alpaca barn?

Deborah Kaufman
Long Beach, California

HARMONIC CONVERGENCE

Nancy Copley's house in the Catskills is a great example of what happens when an architect lets nature be his or her guide. The house doesn't necessarily blend into the surroundings, but it does live in harmony with them, as the title suggests, and what could be more important than that? The house is a testament to Copley's patience (50 years!), but it also speaks to a unique mind that thinks outside the box, both literally and figuratively.

Michael DeVoss
Boise, Idaho

PORCH LIFE

The Nashville-area lake house ("Life on the Water," October) made me smile. The architectural style feels contemporary and from another time all at once. And what an interesting idea to put the porch out on the water. Yet another great example of why I continue to subscribe to this magazine.

Anna Armitage
Toronto, Ontario, Canada

ARCHITECTURAL HOLIDAY

Every time *Architectural Digest* comes, know I'm going to have a mini-vacatio I sit with a cup of tea and your magazin and relish every page. As a Northwest na tive, I love trees; hence, I love wood. Yo really hit a high note with all the wood in teriors in the October issue. What a trea to read and see the rustic home outsid Nashville; the Arts and Crafts–style Man hattan duplex ("Acquisition and Merg er"); the dramatic house in the Catskills the contemporary home in Healdsburg California ("Cultivating a View"); th primitive modern in Colorado ("Into th West"); the lovely waterfront home i British Columbia, Canada ("New Out look on the Shingle Style")—they too my breath away. I usually share the maga zine, but I intend to pore over this issue lot more; my mini-vacation is still in th works. Bravo!

Jerri Brooker
Spokane, Washington

TAN AND WELL READ

The interior of the main saloon on Mi chael Lee's yacht (September 2007) ha the feel of a home interior—that's rar Having said that, I'd probably spend mos of my time on the flying bridge, with a bi bottle of sunscreen and a good book.

Andi Farmer
Philadelphia, Pennsylvania

DOMESTIC PERFECTION

It is always a pleasure to receive you magazine. Over the last 15 years I hav coveted some of your featured home We are in the hotel business and gain lot of knowledge of the current trend in color and fabric use. I especially like your September issue, which had man different designs, but when I turne to page 246 and the home of Bernar Wharton and family, I finally found th perfect home for me. It is elegant yet sim ple, comfortable and functional, with strong exterior statement. Thanks agai for the wonderful reading years you hav given to me and my family. Keep up th good work.

Steven Draper
Block Island, Rhode Island

continued on page 5

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The Australian compound of the late George Harrison and his wife, Olivia (August 2007).

FIRM HOPES

What a pleasant surprise to open the September issue and find another wonderful project by Shope Reno Wharton. The first thing I do when I receive the latest copy is to see if another of their magnificent houses is shown. This month's home was of particular interest, as it belonged to Bernard Wharton himself. Thank you for continuing to show their work. I will eagerly await the next story on their beautiful and interesting Shingle Style buildings.

Heath Childs
Tupelo, Mississippi

DAY IN THE LIFE

Paul Theroux's article about George Harrison's Hamilton Island home (August 2007) was a great read. I also loved the house's mix of patterns and shapes: stripes, fans, curved furniture, the door with alternating slashes of wood. I imagine the house was exactly the kind of getaway the Beatle needed. Just reading about it was a getaway for me, too.

Martin Bell
Tampa, Florida

POLYNESIAN PARADISE

I very much enjoyed your August issue, featuring exotic homes around the world, particularly George Harrison's home in Australia. The article mentions that his father, a former sailor, told George stories of the tropics, filling his head with Pacific imagery. His wife, Olivia, said that George liked the South Pacific look. In 1964 I was the interpreter, guide and cook for George and John Lennon on a three-week sailing trip in French Polynesia. I am sure it imprinted on George's mind the magic of the South Seas, spoken of by his father, and was part of the inspiration for his Hamilton Island home.

Graham A. Rowe
Los Angeles, California

RESPONDING TO THE LIGHT

The large glass windows and doors in the Mexico house ("International Exchange," August) really brightened this stunning residence. It just goes to show that the best light is natural light.

Gail Watson
New Orleans, Louisiana

NONPAREIL APPEAL

I was delighted beyond words when opened the August issue of your mag azine. The pages boasted a plethora o exotic homes, in the Caribbean, Greece Dubai and so much more. The variety in style and location, of the residence shows unparalleled taste in architectur and design. Thank you for fascinating m month after month. *Architectural Diges* is truly an amazing magazine.

Arthur Beckel
Dallas, Texas

AN ACQUIRED TASTE

I have been a fan of your magazine fo nearly 20 years. I was hooked from th first issue, which I bought while still i college. I was very "college" poor at th time but always scraped together enoug to buy *AD*. In one issue, Paige Rense's let ter stated that if any reader needed hel with acquiring good taste, all they had t do was write and tell her they had none and they would get a free subscription Well, I did that, and sure enough, the fol lowing month I started getting the maga zine. Twenty years later, I would like to sa thank you. As a working artist, I look for ward to, and use, your magazine to lear more about art and the placement of it i the home. This helps me with clients wh commission art from me, who also usual ly ask me where to hang it. Thanks again and I am looking forward to another 2 years of *Architectural Digest*!

Steven W. Larsen
Yakima, Washington

PARTING WORDS

Architectural Digest is my favorite magazine Thanks for always making my month!

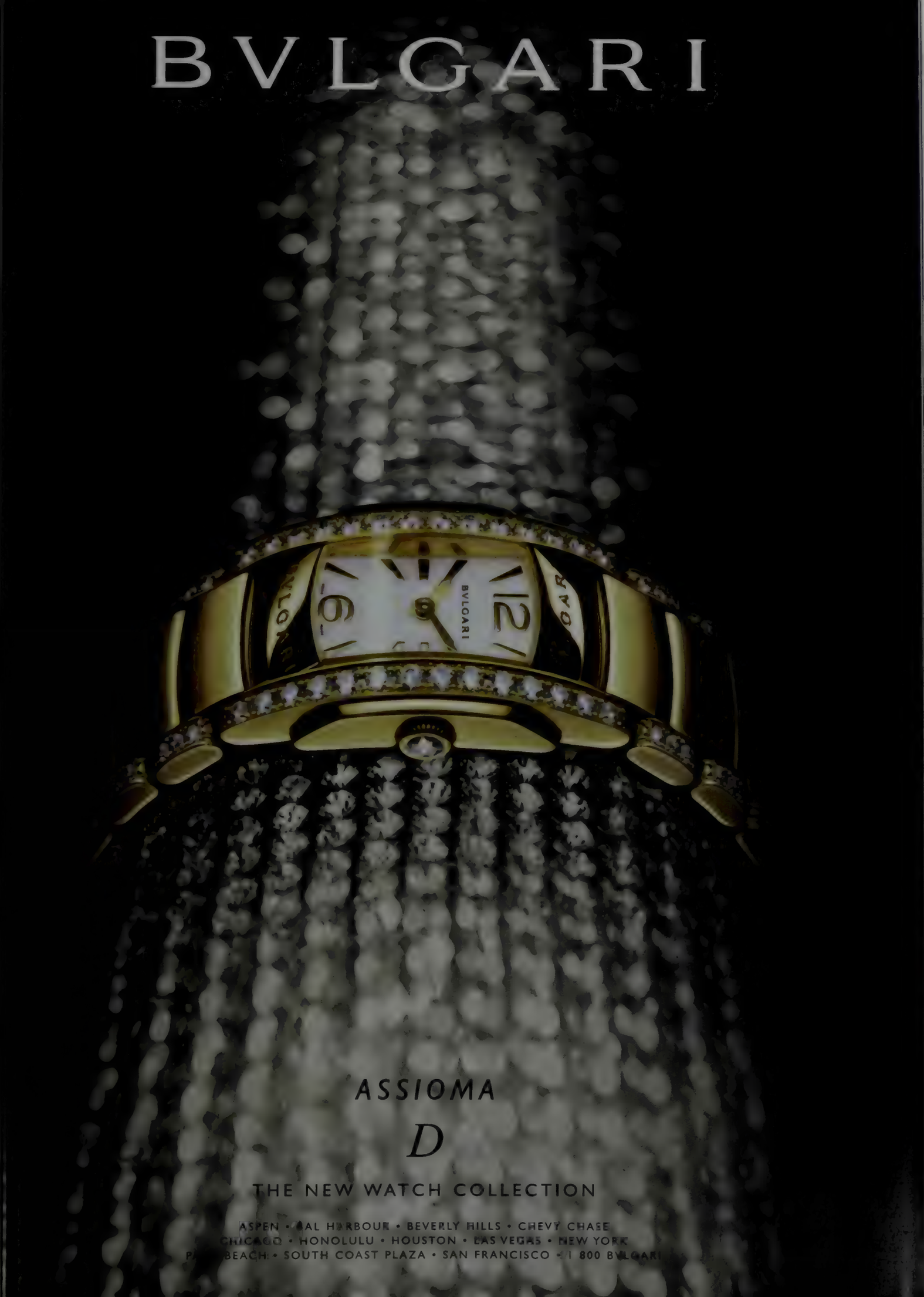
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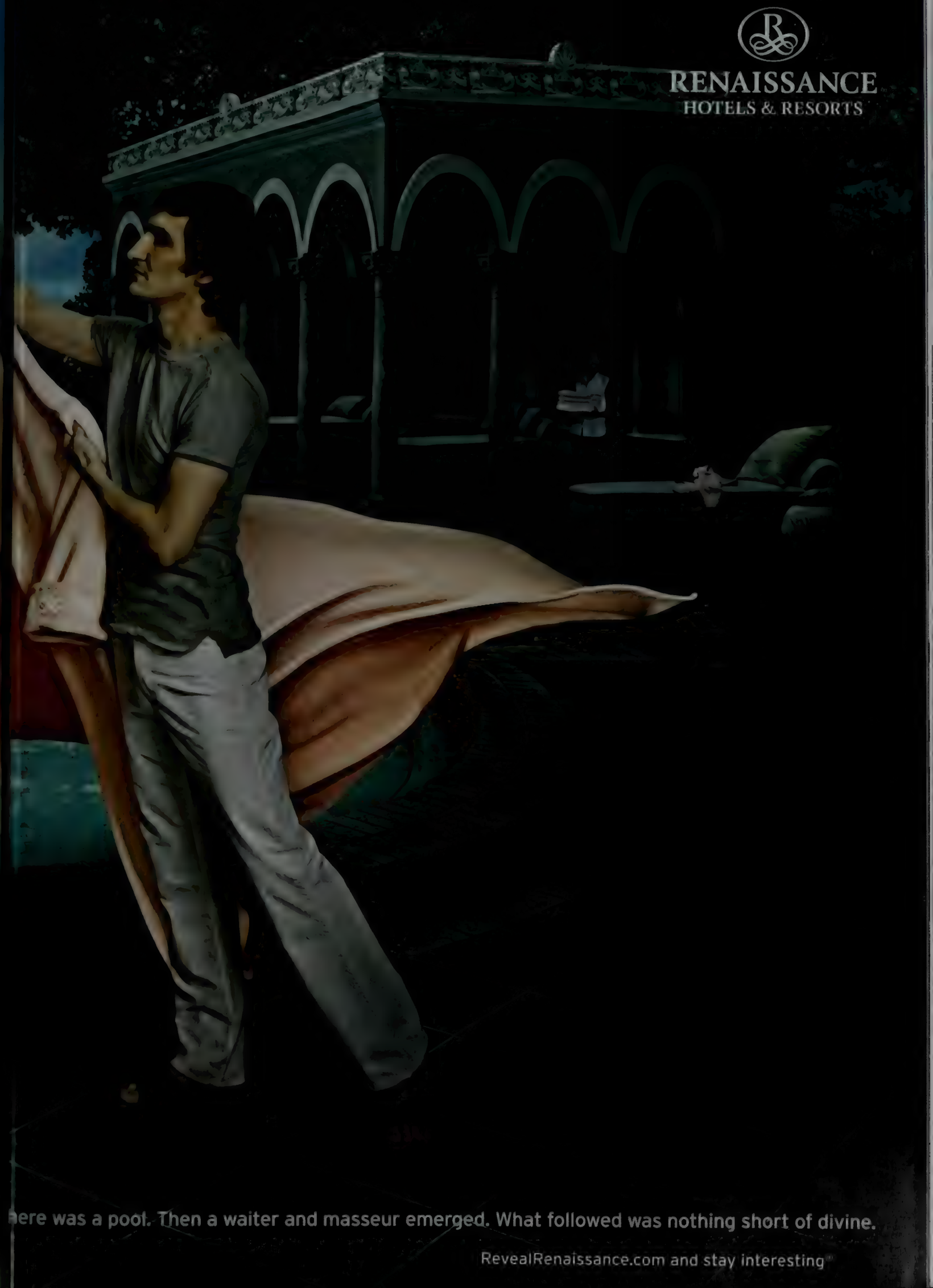
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Design is a process. It takes skill, time and patience to achieve the final result. Every month in these pages, we trace that process, telling you stories of projects' evolution, from their inception to their completion. With ArchitecturalDigest.com, we can take you even more deeply into the process, with "live" interviews, Q&As and one of our newest features, an online diary Thad Hayes is keeping, as he brings his view of modernism to a room makeover for our Web sweepstakes winner. We hope you'll check in frequently with Thad for progress reports, photos and more.

Speaking of our Web site, we're excited to tell you about some other features we've added, all with an eye to keeping you posted on the worlds of art and design. Our Auctions page will help you track noteworthy sales, while another section will update you on *Architectural Digest* events around the country in the coming months, including book signings, lectures and symposia. We're also pleased to bring you a feature spotlighting our AD 100 designers' and architects' own collections of furniture, accessories and fabrics. You can find plenty of information on the pieces themselves, as well as information on how to purchase them.

One last thing. You can still register online to take part in our remaining Open Auditions—I will be joined by our senior editors in South Florida on January 29 and 30 at DCOTA before heading to Los Angeles in March and Houston in May. (Our first, in Manhattan, was a rousing success, with hundreds of participants, a few from other countries.) The "winners" (we *know* there will be quite a few) will be announced as soon as possible in the magazine and on our Web site. Their projects will be shot by our photographers and published in the magazine and on our Web site. You can visit the site to view and vote for your favorite projects. That winner's project will also be shot and published at ArchitecturalDigest.com.

Paige Rense, Editor-in-Chief



JOSEPH GIOVANNINI ("Architectural Continuum," page 196). "Frank Lloyd Wright taught us that furniture can be architecture in miniature. But all architects really think of furniture architecturally, whether it's through structure, surface or shape," says contributing writer Joseph Giovannini, who this month documents a Manhattan apartment designed by Shelton, Mindel & Associates. "What I admire most about Peter Shelton and Lee Mindel in the treatment of the architectural shell is their self-control and reticence. They clean up and discipline the shell in favor of elaboration in the architecture of the furniture. They assembled a stunning collection of pieces and arrayed them in geometries that reiterate the geometries of the building. It's entirely consistent and very beautiful, from overall concept to fabric. It's one of the rare *gesamtkunstwerks* that I've seen, a complete integration of architecture and the decorative arts." Giovannini's book on Schwartz/Silver Architects is now available from Oro Editions.



DURSTON SAYLOR ("Betting the House," page 222; "Midcentury Dialogue," page 238). In addition to traveling to Las Vegas from his home base in New Jersey to shoot a Thomas Pheasant project for this month's issue, Durston Saylor headed into Manhattan to photograph an apartment, in an iconic 1960 building, designed by the architectural firm Ike Kligerman Barkley. "They have a really comfortable way of being Modernist," the contributing photographer observes of the architects, whose work he has shot many times. "They have a nice way of being crisp and fresh. From a photographer's standpoint, the place was a pleasure to shoot. It's disciplined and presentational." He was equally impressed with the family's photography and midcentury-Modern furniture collection, the latter of which the architects helped acquire. "Each piece," he says, "stands out as an object of quality." Saylor served as the principal photographer for the book *American Houses: The Architecture of Fairfax & Sammons*, published by Rizzoli; he's also the principal photographer for designer—and friend—Elissa Cullman's new book, also from Rizzoli, set for a 2008 release.

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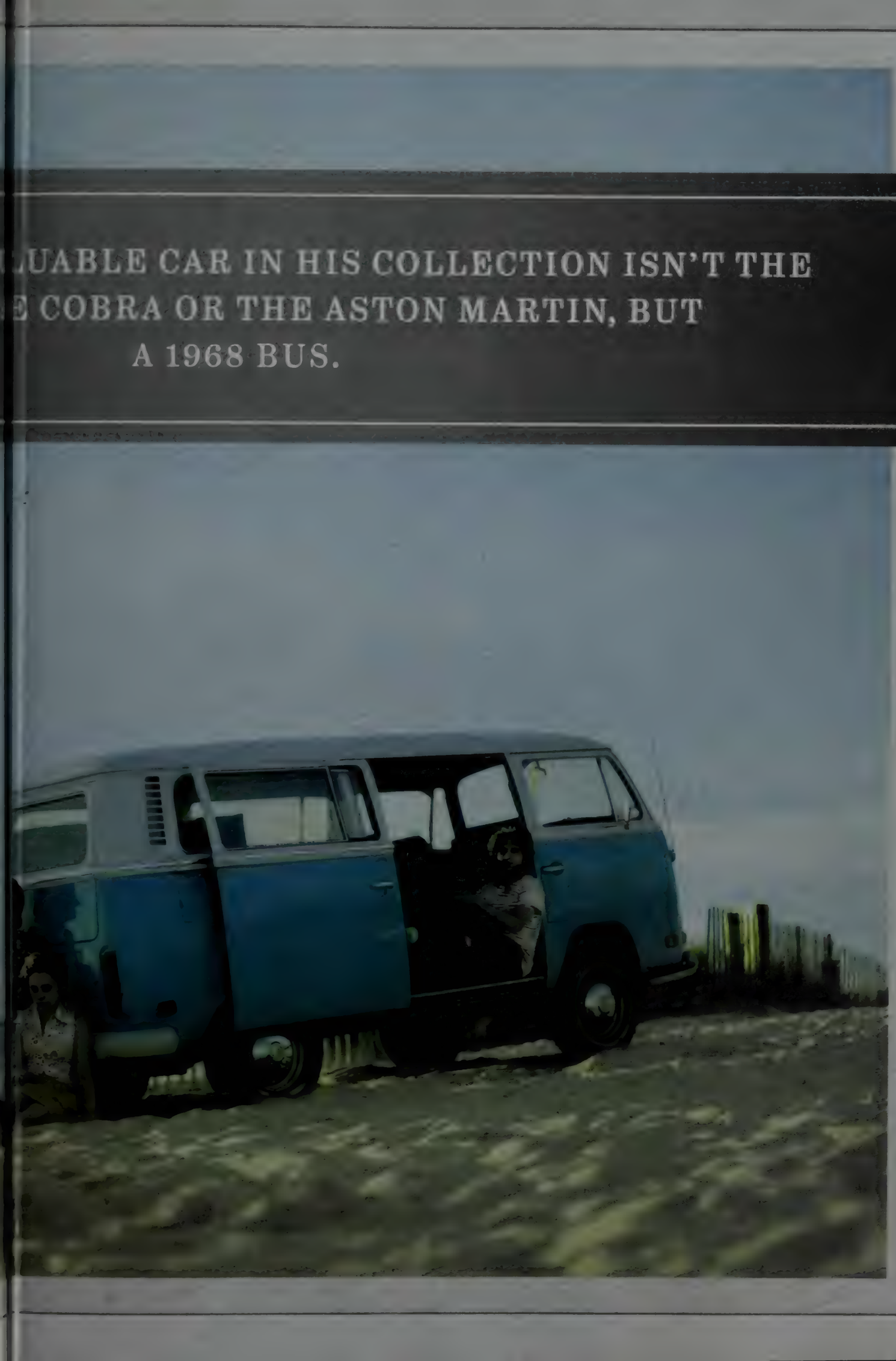


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LUABLE CAR IN HIS COLLECTION ISN'T THE
E COBRA OR THE ASTON MARTIN, BUT
A 1968 BUS.





AMANDA VAILL ("Old World and New," page 256). In designer Mariette Himes Gomez, architect Marvin Herman and the owner of a French Normandy–style house overlooking Lake Michigan, self-described "preservationist at heart" Amanda Vaill found three kindred spirits. Working seamlessly together—"All were confident in their own taste, abilities and vision, and that made it possible for them to listen to each other," notes the contributing writer—the group was able to produce what in Vaill's estimation is a museum-caliber restoration, while at the same time updating it for the needs of a 21st-century family. She was especially gratified when Herman, who had previously worked on the residence, sent her the house's original 1920s building permit. "For a writer who does history and biography, it was great to have the biography of the house," says Vaill, who is in the midst of finishing a documentary for PBS's *American Masters* series on the life of choreographer Jerome Robbins, the subject of her 2006 book.



TIM STREET-PORTER ("Design Notebook: Indonesian Splendor," page 142). "They have lives that people dream about," Tim Street-Porter says of Leksmono and Linda Robb Santoso, whose collection of Asian art in their Jakarta house is also the stuff of dreams. "Everywhere you looked there were things that you would normally see at the Met!" Since he stayed with the couple during the three-day shoot—the city's traffic making it all but impossible to commute there daily—the photographer had the chance to engage deeply with the collection. "It was a profound experience," he says. Next year will see the release of two books featuring Street-Porter's photography, one on Modernist houses in Los Angeles and another on the houses of the Mexican town of San Miguel de Allende.



JEFFREY SIMPSON ("Antiques Notebook: Under the Big Top," page 84). Jeffrey Simpson, a longtime contributor to *Architectural Digest*, remembers with affection being taken to one of the last traveling big-top circuses when he was a small child. "There was a stifling smell of sawdust and popcorn under the hot tent and the excitement of tigers and tightrope walkers and clowns—it was magic," he says. Simpson, who is the author of *American Elegy: A Family Memoir*, also reveals that he was delighted to find out during his research that Cole Porter was born in Peru, Indiana, the winter home of many circuses. "Perhaps that was the source of Porter's vision of life as a show."



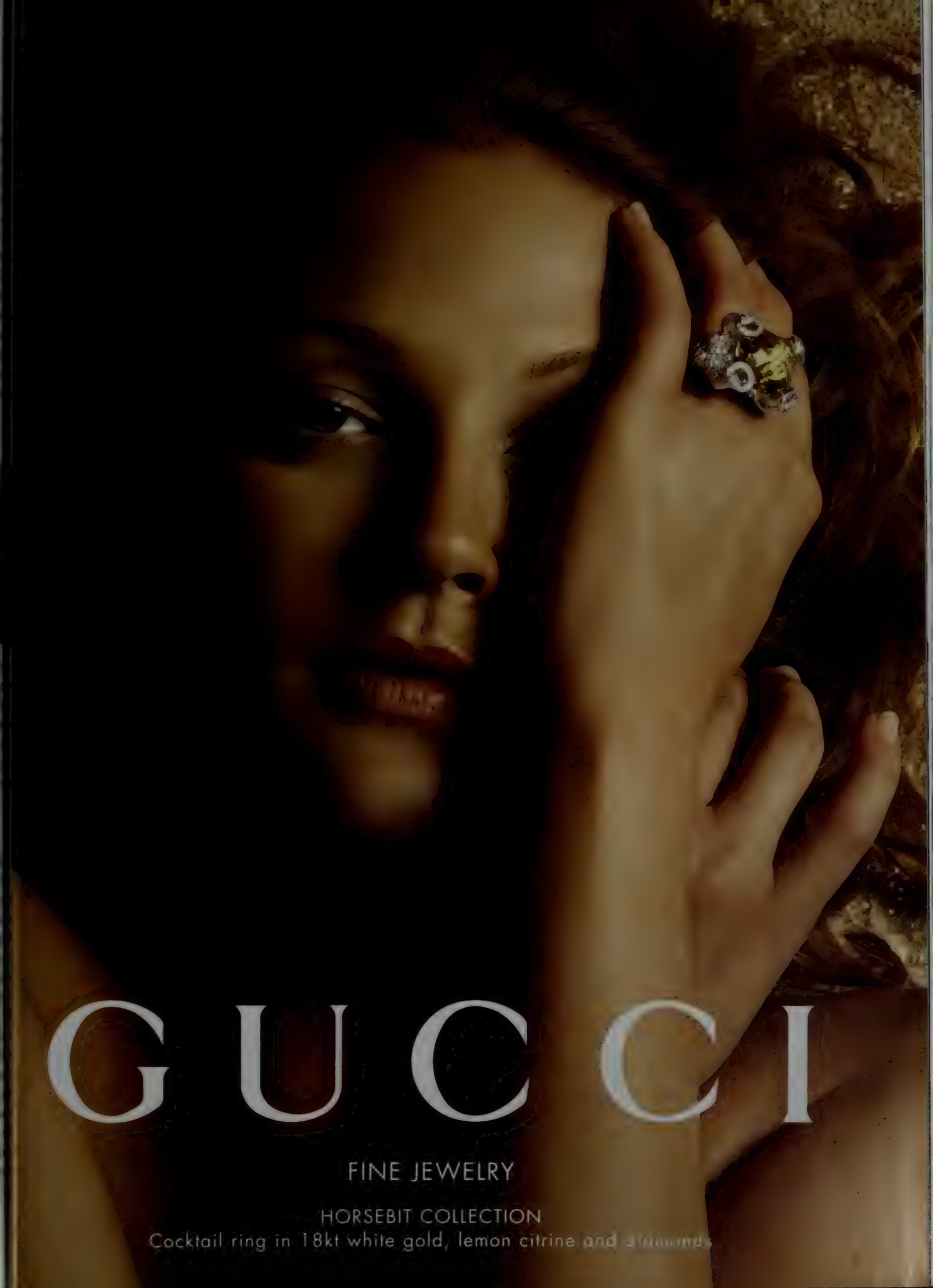
JEFF TURRENTINE ("Bettin the House," page 222). "Tom Phea ant is a remarkably well-travele man, and so I was surprised t learn that he had never been to L Vegas before his clients, Rob an Sheryl Goldstein, invited him ou to discuss renovating their house says contributing writer Jeff Tu rentine. "I think he was unsure to what he could expect, probab because most of his images of the city had come from movies and tel vision, which tend to emphasize the more glittery and fantastic aspec of the Strip. But when he saw their place, it became immediately cle that his style would mesh perfectly with the clients' goal of creating cool and sophisticated desert oasis."



SCOTT FRANCES ("Modern Elegance," page 178). Though contributing photographer Scott Frances has shot many of Sills Huniford's projects over the years, he claims a residence by the pair on the North Shore of Long Island filled with a stunning collection of Modern art (it includes pieces by Picasso, Matisse and Rothko) as his favorite. "I think they felt challenged by the beauty and the importance of the art collection, and they rose to the occasion. I could sense their tremendous pride in this house," he says. Given the impressive sca of the building, designed by Shope Reno Wharton, it was a challen for Frances to do it justice. "Because of the limitations on my shooti time—and space in the magazine—it was incumbent on me to ma editing decisions at the time of the shoot. In a grand house such as th those decisions are difficult," he admits. Frances is currently doing t photography for a series of books on Modernist architects, tentative titled *Modernist Masters*.



JIM MCHUGH ("Glamour Rul Above Hollywood," page 18 In contributing photograph Jim McHugh's experience, wh shooting a portrait, "if you ask person to take off their shoes a go down to the pool in a suit, m aren't so keen." Randolph Du he reports, was the exception: "I was very happy to do it." McHu found the fashion designer's H lywood Hills residence as wa as its owner. "In some houses, you don't know where to sit or put yo drink," he remarks. "Although it's so stylish, it's comfortable. It does feel like a cold, glass house." McHugh's work will be appearing in t exhibitions. One of his photographs will be part of a 12-city traveling sh curated by Anthony Bannon, the director of the George Eastman Hou in Rochester, New York, while Polaroid is presenting a solo show of 25 McHugh's architectural photographs at London's Horse Hospital.


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Rooms of Their Own

From Flights of Fancy to the Ultimate Hideaway, 11 Spaces Just for Children



Ron Wilson

When he sets out to design a room for a child, Ron Wilson says, he begins with a few basic principles: "The materials have to be reasonably priced. Fabrics have to be washable. Carpets have to be cleanable." Beyond that, Wilson, whose projects generally include at least one room for a child or teenager, gives his imagination free rein—within reason. "I tell my clients, 'Use wonderful things but things that you won't mind giving away.'"

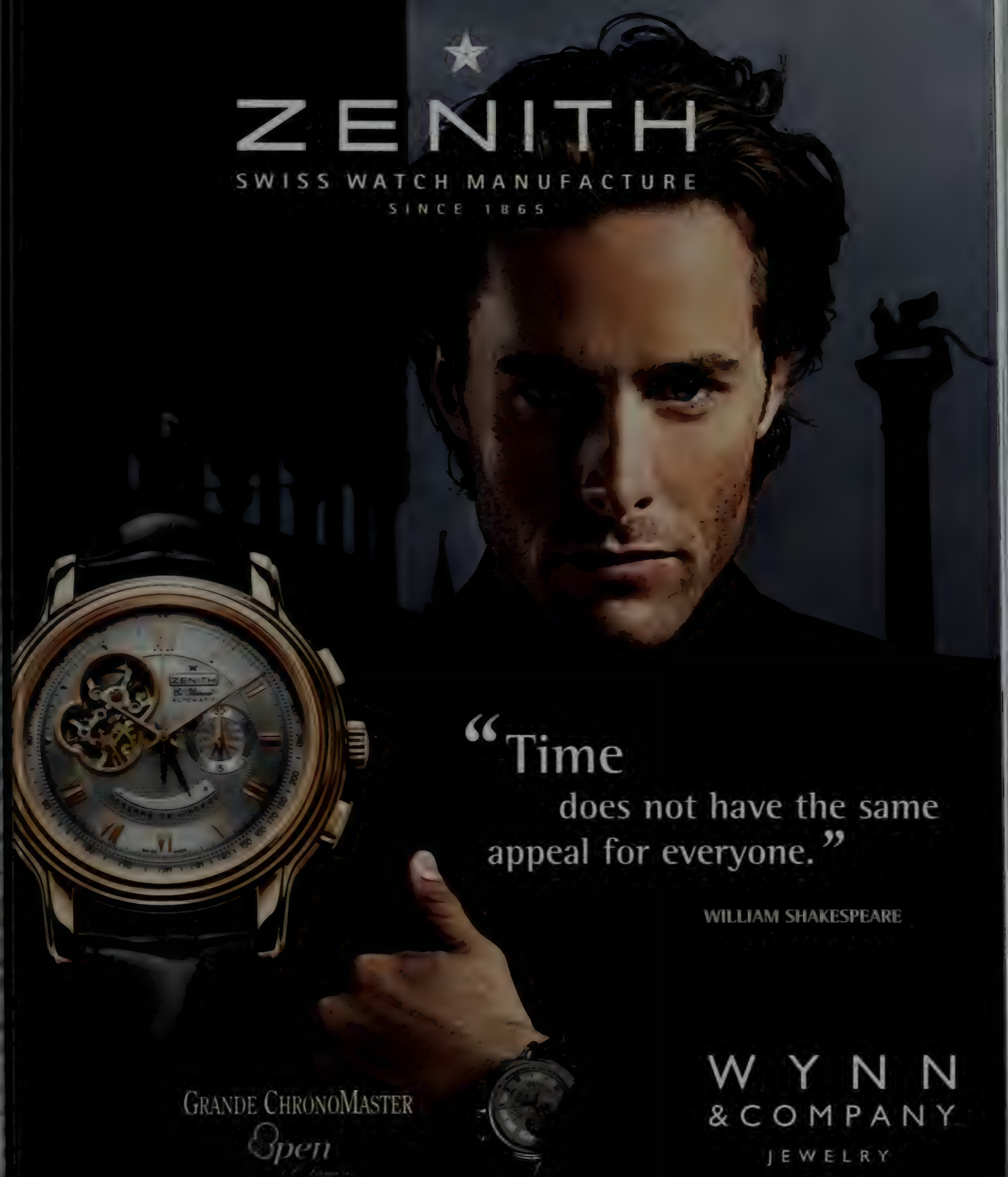
For a seven-year-old girl's room in a Hawaii residence by the architectural firm Ike Kligerman Barkley (see *Architectural Digest*, August 200[illegible]), Wilson and his partner, Jo Guidera, created an airy hideaway anchored by a painted wood house that holds two beds, one for the girl and another, on top, for a visiting friend. It does double duty since the stairs provide storage. (More storage is found beneath the banquette and in a small armoire.) Wilson balanced the heaviness of the bed with a light mix of patterns and pastel hues, which also "keep the room bright and youthful," he points out.

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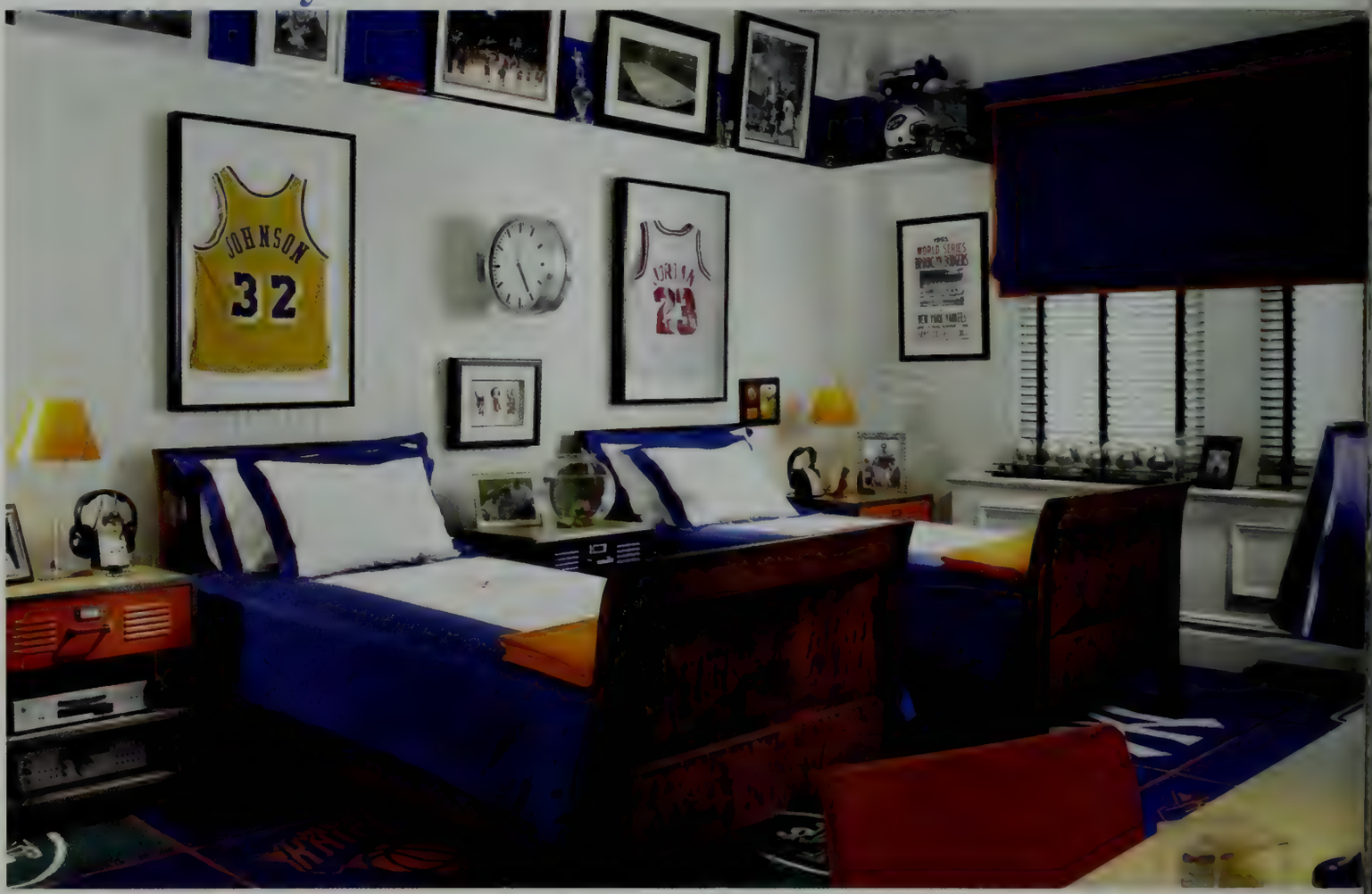
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Scott Snyder





The rest of the apartment is timeless, but we thought it would be right to give the children something age-appropriate," Scott Snyder says of the rooms he designed for three children in a Manhattan residence. Snyder and his associate Mark Kelly worked closely with the young clients. "We had a meeting where they brought us ideas of what they wanted," Kelly recalls. For the then nine- and 11-year-old boys, who were to share a room (above), incorporating their collection of sports memorabilia dictated the overall look. The carpet, from Beauvais, bears the logos of New York teams, while the palette was drawn from the New York Knicks' colors—even the Roman shade fabric, from J. H. Thorpe, is in the team's signature blue.

The girl, then 13, "requested pinks and gold, with lots of shiny things, with a canopy bed," explains Kelly. He and Snyder obliged, giving her plenty of pink furnishings (left), including the carpet, from Beauvais; mirrors, Lucite and a crystal valance trim, from Samuel & Sons, add sparkle to the space.

"I've found that with families with kids from ages eight to 15, the parents really want them involved." *Scott Snyder*

continued on page

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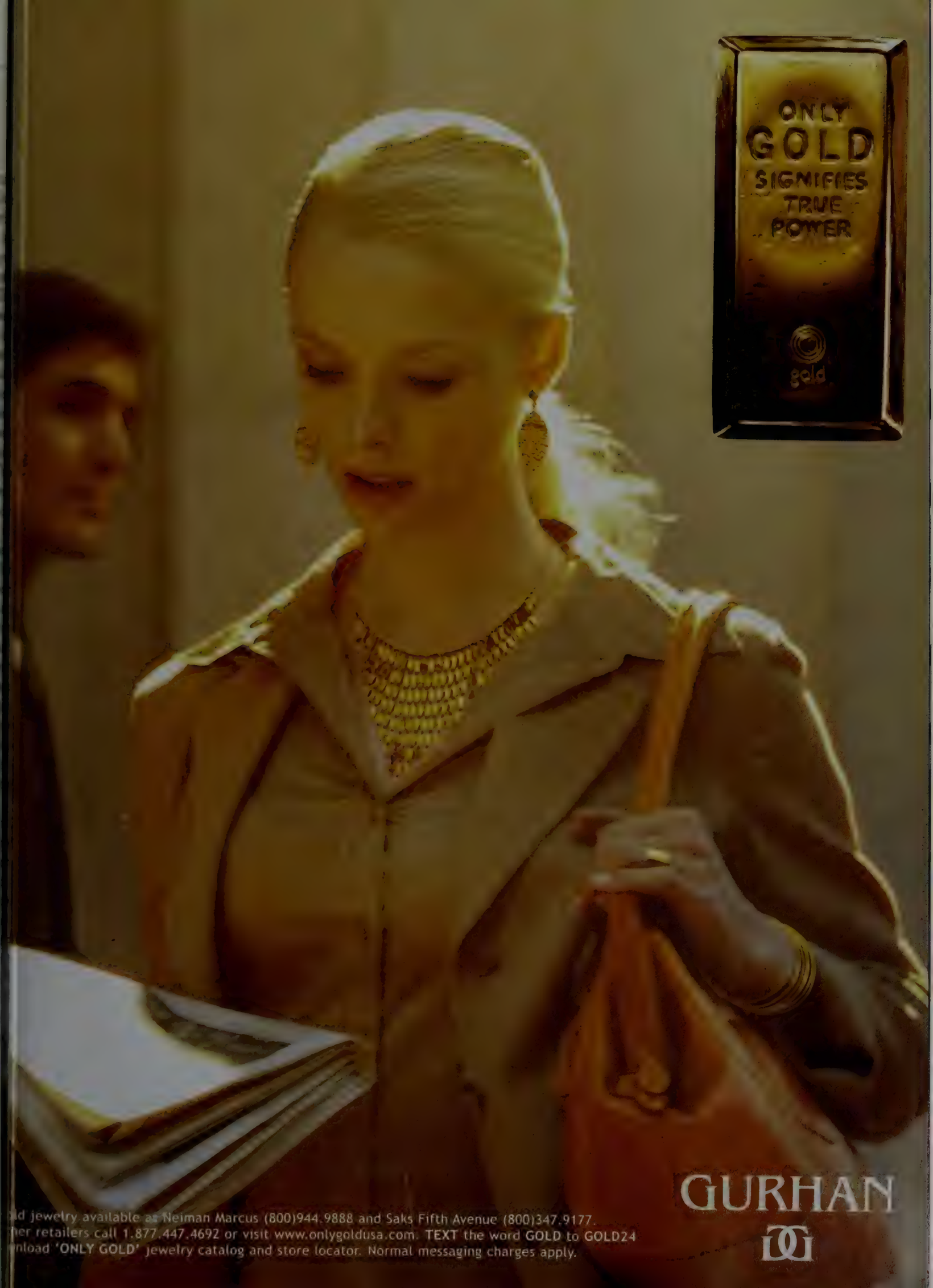


Although the furniture had already been chosen for a young girl's room in a house on Long Island (see *Architectural Digest* July 2007), Alexa Hampton still had to flesh out the space. The question, she remembers, was "What could we do in one fell swoop to decorate the room?" Her solution was to add a half-canopy bed and balloon shades. Placed against a wall, the bed also functions as a sofa and "doesn't intrude into the play space," notes Hampton. The shades are similarly unobtrusive and, since they are well off the floor, are less likely to get dirty, always a paramount concern in a child's room. The canopy, shade, chair and bed skirt, done in a fabric from Cowtan & Tout, with a trim from Samuel & Sons, provide spots of color, and the entire room is leavened with dashes of white. Finally, the room could grow with its occupant, given that the scheme could be altered, with a minimum of effort, to meet the girl's changing needs and aesthetic.

The girl, like her parents, "has a fun sense of style," says Hampton, and she was allowed to give her input on the project. Typically, however, Hampton asks her clients to serve a dual role—as client and designer. "I'll show the parents some options. They'll show the child their choices. It gives the child agency in the process but also means that the parents can live with it."

"If you're going to paint, don't glaze. If you're going with wallpaper, get a dense pattern that won't scream for additions the way a blank wall will."

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Arthur Chabon





What distinguishes these rooms from other children's rooms is that they're in a vacation house," Arthur Chabon says of a pair of rooms in an Aspen, Colorado, residence (see *Architectural Digest*, July 2004). So instead of planning spaces that could be frequently—and easily—changed, Chabon, who served as the project's interior architect, and Buck Rodriguez, the interior designer, ensured that the rooms would be filled with familiar memories for the children, at the time ages six and eight, every time they visited the house.

The rooms have similar architectural features. Each has a dark-stained beam ceiling and wainscoting and a high shelf around the perimeter. The rooms share other features: Furniture placement is consistent, with wall lights and tables flanking the beds; Stark carpets in a neutral tone ground each room; wallpaper, draperies and bed linens offer splashes of color. And each has a collection of antique toys sourced by Rodriguez and the clients. "We wanted them to always remember the chandelier made from an airplane and the miniature chairs in the girl's room. Those spaces will always be about those things," says Chabon.

"It's not so much about what clients are asking for but what they are omitting. We see a lot fewer TVs in rooms."

continued on page

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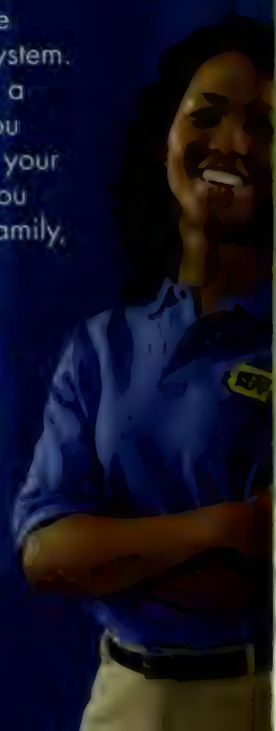
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Mariette Himes Gomez



Situated on an upper floor of a Wyoming vacation house (see *Architectural Digest*, June 2007), overlooking a grove of aspens, the bedroom Mariette Himes Gomez designed for a family's three boys, then in their early teens, "is like a tree house," she says.

Though the rest of the residence is Gomez's modern take on a ranch house, her clients requested a more traditional look for the boys' room. The space, she says, "is my articulation of a classic bunkhouse, albeit in a house"—a space that could accommodate the growing boys and their guests. For the 18-by-20-foot room, she had two sets of four maple bunks built and placed the sets against opposite walls. She kept the rest of the furniture to a minimum: The desks are built in, and the bunks offer storage in the form of drawers and bookshelves.

Gomez's concept of children's rooms is elastic: She believes that the idea encompasses all of the rooms they inhabit. As she has in other houses, Gomez located a television and computers in a nearby family/media room, both to make the bunk room about sleep and to have a communal area where the family could gather.

The bunk room has turned out to be so popular that even adult guests ask to stay there. Perhaps more important, several years on, "the boys still use it!" marvels Gomez.

"When designing for kids, simpler is always better. Taste change, so it's all about the longevity of the room."

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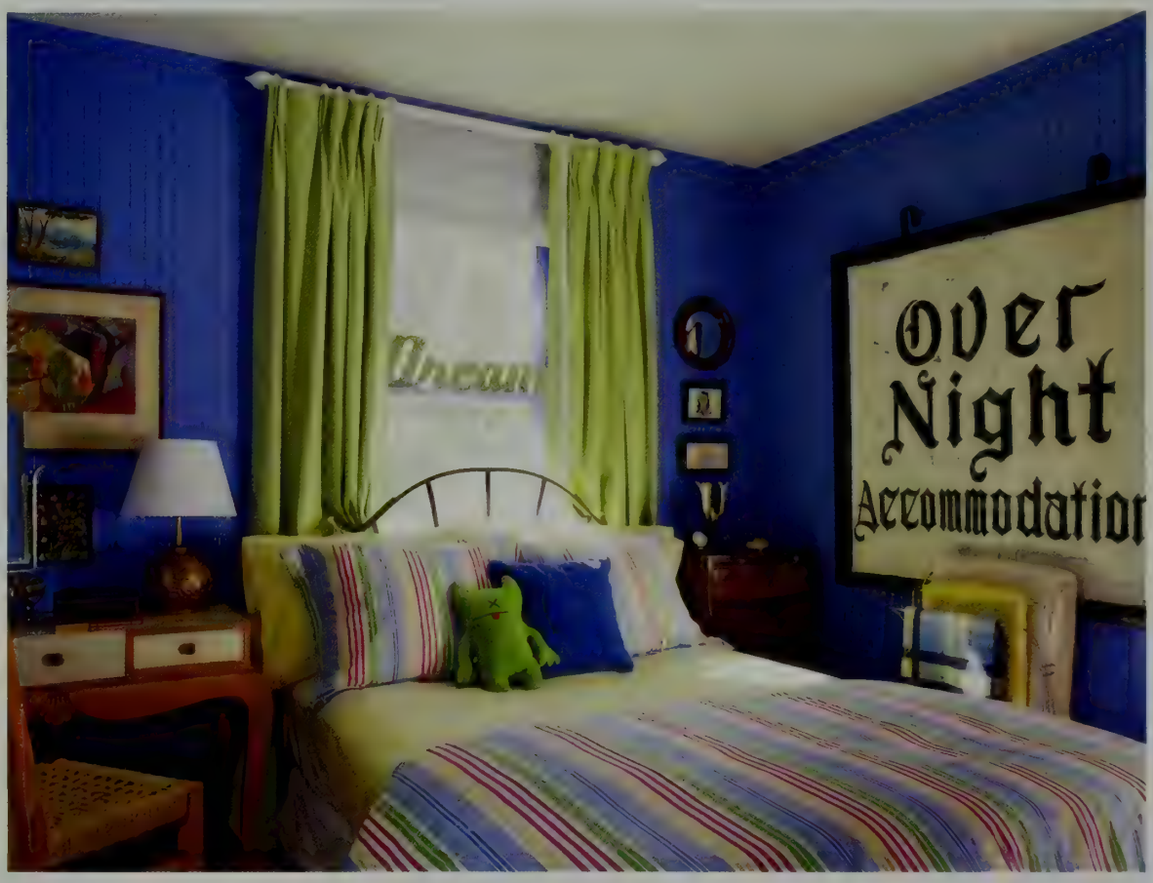
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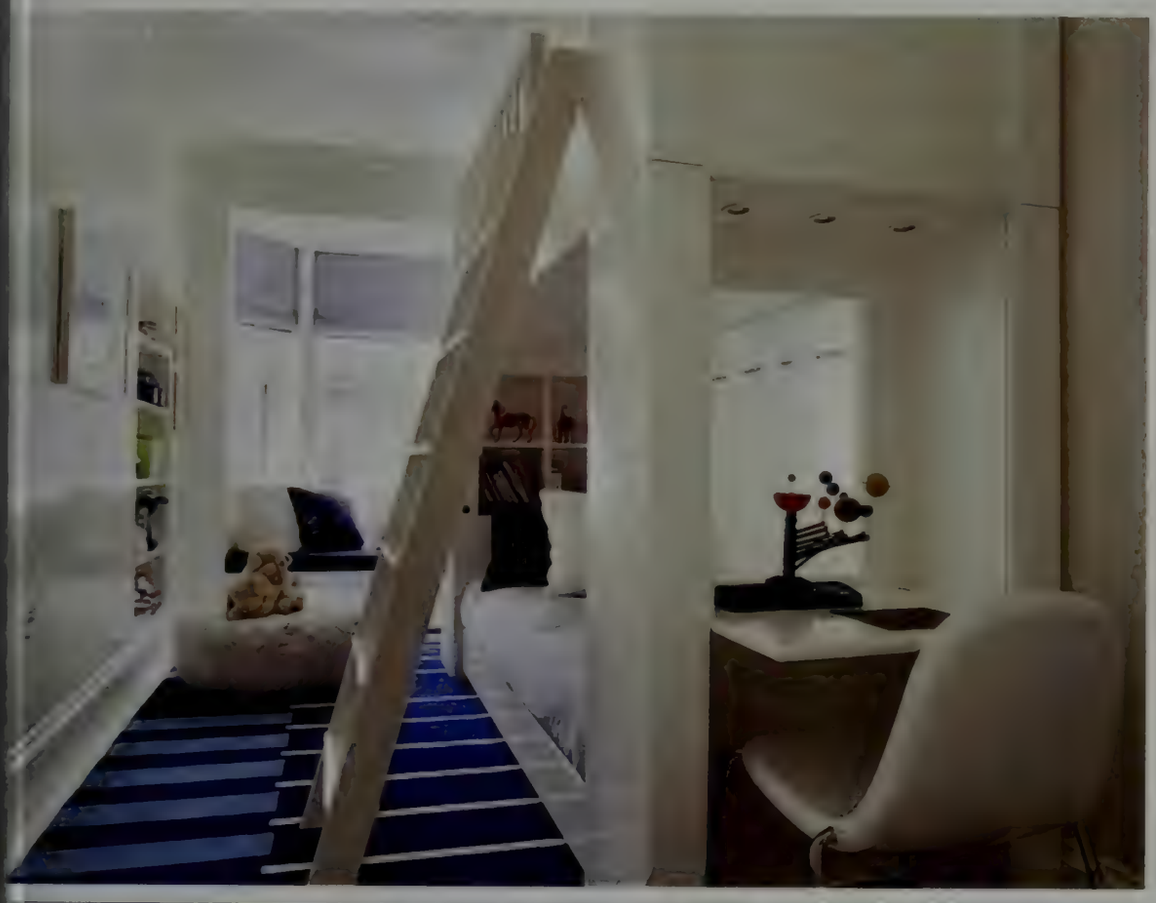
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Irwin Weiner

The guest room in Irwin Weiner's weekend house in Pennsylvania functions equally well for his young nieces and for his older visitors. Weiner "didn't want the room to be too childish," he says, but at the same time he wanted the space to be comfortable. As he does when he creates rooms for his clients' children, Weiner eschewed built-ins in favor of pieces that can be easily moved or changed and selected hypoallergenic materials like cotton (the Ralph Lauren Home bedding is made of that fiber) and cork. Though sophisticated, the space, he says, "is appropriate for kids."

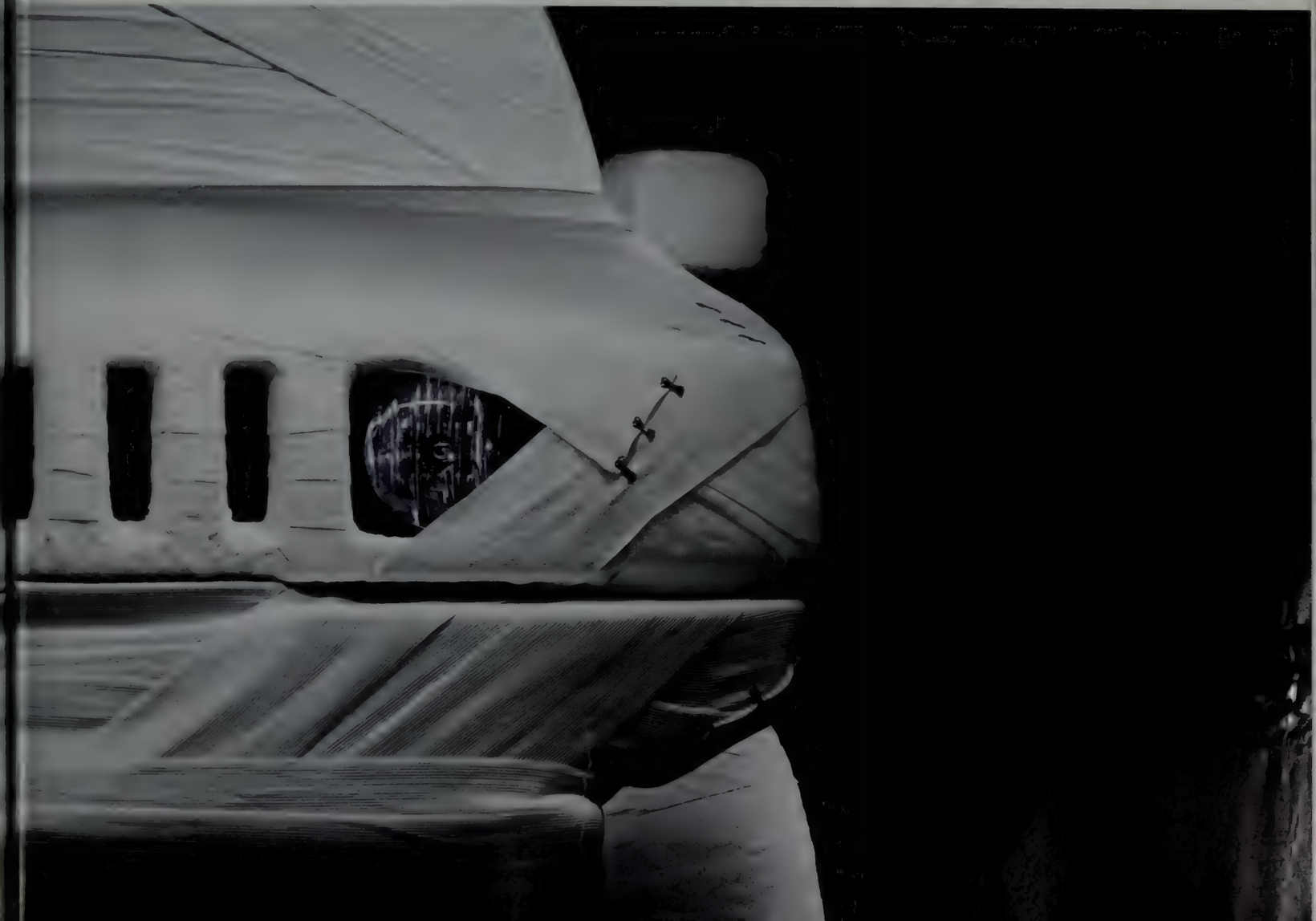




Peter Pennoyer

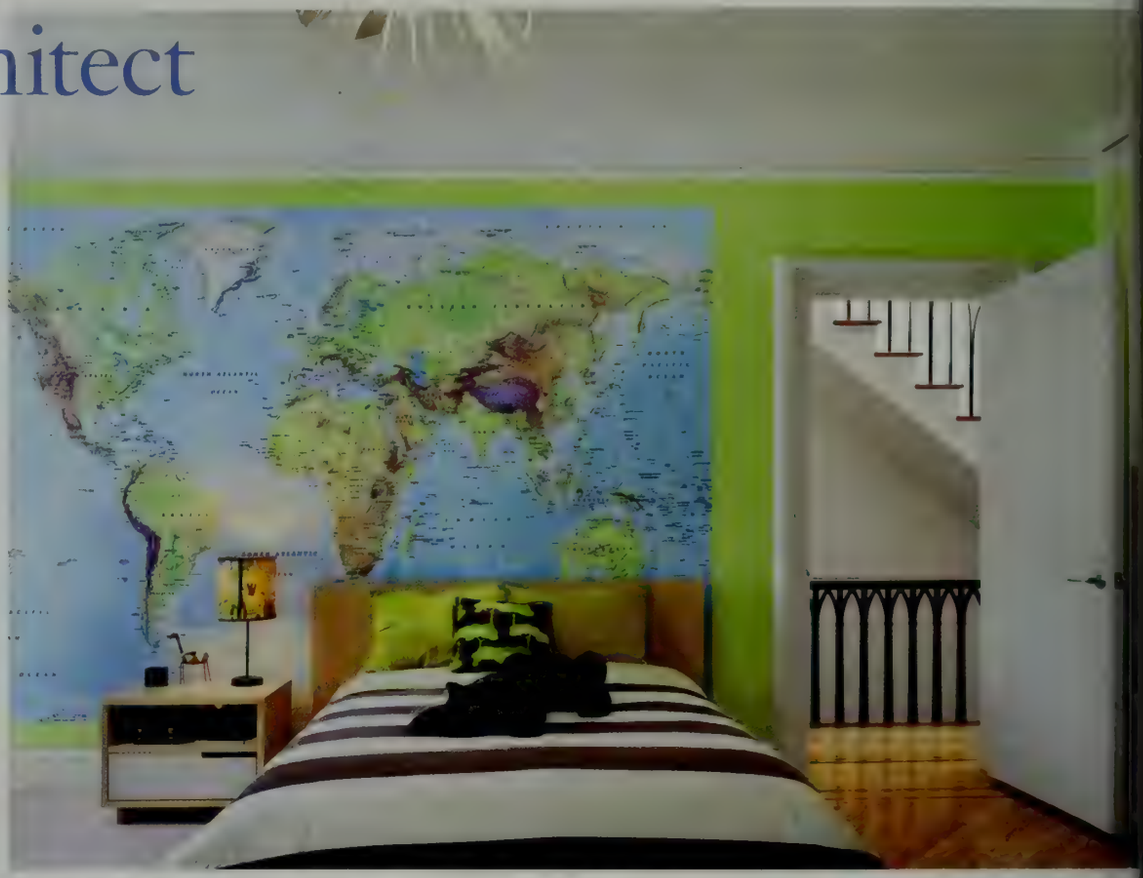
We encapsulated the furniture into one piece that could be modified over time," architect Peter Pennoyer says of a room for a five-year-old boy in a Manhattan town house. The ingenious structure holds a bunk bed, shelves for books and toys and an adjustable-height desk. Pennoyer "wanted the piece to be as comfortable as possible," so there are no sharp edges anywhere on it. Victoria Hagan, the project's interior designer, also emphasized comfort, giving the room a plush carpet and an abundance of soft places to relax.

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1100: Architect

Juergen Riehm's goal for a boy's bedroom in a Brooklyn town house (see *Architectural Digest*, October 2007) "was to make a stimulating environment that expressed his personality," says the architect. For his firm, 1100: Architect, it meant incorporating the young resident's favorite color, green, and his interest in science and geography. The architect and his team "played with several different shades" before settling on the perfect hue, picked because it blended well with the colors in the map that covers the wall behind the bed. Of the map, he reports, "We treated it as wallpaper; it has a panoramic effect and breaks up the room."







Campion Platt

For his son's room in his Manhattan apartment (see *Architectural Digest*, September 2007), Campion Platt aimed for a space that was "elegant, fun and educationally inspiring," he explains. Designing most of the furniture himself and using a dark, rich palette of earth tones—including the Jim Thompson bed silks and Patterson, Flynn & Martin carpet—Platt set the stage for quiet study and relaxation. The shades the architect chose, he says, "also enhanced the monochromatic nature of the black chalk teaching globe and the art," a series of 1920s images by El Lissitzky. □





THE ARCHITECTURAL DIGEST GREENROOM AT THE PRIMETIME EMMY® AWARDS

For design notes and "green" insight, visit BeyondAD.com for Timothy Corrigan's behind-the-scenes blog, the newest AD360 podcast and a look back at six years of the Architectural Digest Greenroom at the Primetime Emmys. For another room view, see page 12.

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WIFE JILL FINK: WILLIAM SHATNER, HE
MIRREN AND JOHN AMOS

ARCHITECTURAL DIGEST GREENROOM KEY DESIGN ELEMENTS

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Under the Big Top

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By Jeffrey Simpson





To advertise their shows, circuses covered each town they visited with colorful posters. LEFT: The Strobridge Lithographing Company for Barnum & Bailey, circa 1900. Library of Congress. ABOVE: A 1940s Norman Bel Geddes design printed by McCandlish Lithography Corporation for Ringling Bros. and Barnum & Bailey. Princeton University Library.

AMERICAN SMALL TOWNS circa 1900, whether they are viewed as cozy and homey nests of family life or as bleak Main Streets peopled by philistines, were indisputably colorless. They were dusty in the summer, blanketed by snow in the winter; the only relief was a red-brick courthouse or an occasional flower garden. Except for a few days every summer.

When the circus came to town, it was heralded (the week or so before) by gaudy, vibrant posters that plastered every fence and wall with roaring lions, elegant ringmasters in top hats, death-defying tightrope walkers and capering clowns —all in the brightest shades

continued on page 86


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ABOVE: The Strobridge Lithographing Company for Barnum & Bailey, 1896. Princeton University Library.

continued from page 84

of red, blue, green and yellow.

In those days before movies, radio and the widespread use of telephones, there were very few ways of capturing people's attention about upcoming events. Two weeks before one of the big circuses was to appear in a town, the advance train puffed into the station. It was loaded with bill posters; banner men, who hung cloth banners on tall buildings; lithographers, who decorated store windows with posters; and programmers, who distributed handbills, as well as thousands of sheets of posters. In the case of one large circus, the advance train traveled with around 914,000 sheets of paper, which worked out to be about 627 posters per town. Sometimes, if a rival circus was scheduled to show up a few weeks later, its posters would be papered over the first circus's announcements. No wonder a town sang with color when the circus was coming.

The circus poster business was a big one, both for the circuses and for the printers that supplied the artwork. In the heyday, between 1880 and 193 a circus spent most of its budg on advertising, while produ ing circus posters was one the principal sources of incon for the printing industry.

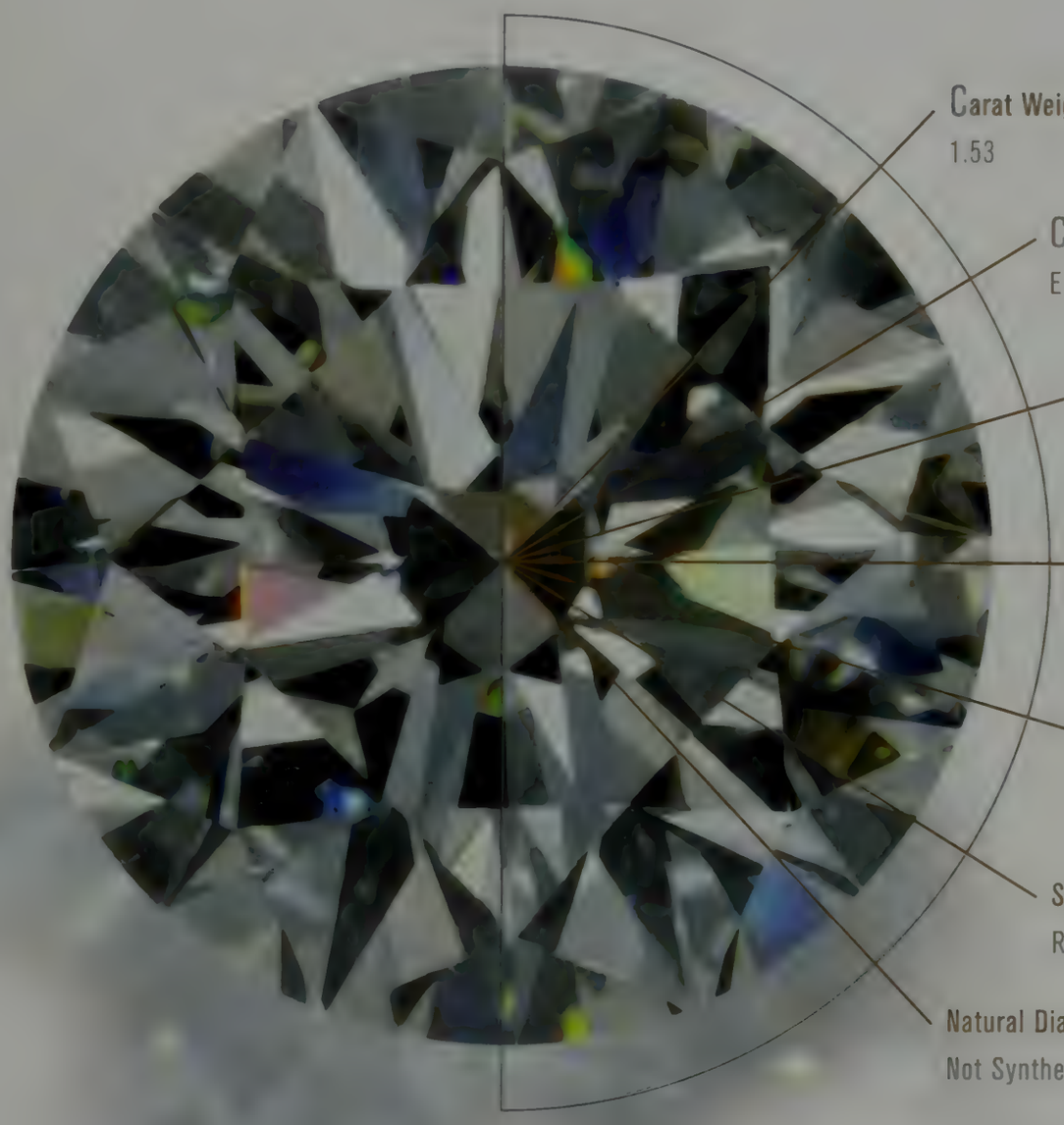
Even the earliest incarn tions of the circus were a nounced with bills. A Mr. Poo advertised his 1786 show wi printed materials, and in 17 a man named John Bill Ricke produced the first full circus America, distributing print bills to bring in audiences. Ju four decades later, in 1833, ci cuses were using large poste

continued on page



Times and dates were added to posters later. LEFT: The Courier Company for Buffalo Bill's Wild West, circa 1900. Library of Congress.

NO MATTER HOW CLOSELY YOU LOOK, YOU SIMPLY WON'T SEE WHAT WE SEE.



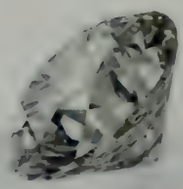
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LEFT: The Strobridge Lithographing Company for Barnum & Bailey, circa 1899. Library of Congress. BELOW: The Courier Company for The Great Wallace Shows, circa 1898. Library of Congress.

The poster business was a big one, both for the circuses and for the printers.

continued from page 86

seven or eight feet in length, to advertise their presence. As early as 1847, color printing, using wood blocks inked with different colors, had become a staple of the poster business, and by 1872 P. T. Barnum, arguably the greatest showman of all time, advertised his traveling circus with giant color posters.

In Europe, around the same time as circuses in the United States started appearing, an innovation occurred in printing that was to have a major impact on how posters were made. Lithography, the process of printing an image that had been drawn on stone, was developed in the late 18th century. Employed to some extent by a handful of firms from the 1840s onward, it was not used for printing circus posters until the 1870s. When it became the standard method of printing, lithography defined the basic unit for a poster, which was known as a sheet. A sheet was a piece of paper 28 inches by 42 inches on which an image was imposed. The dimensions approximated the size of a lithographer's stone that a man could handle easily. From the 1870s on, nearly all circus post-

continued on page 92



RIGHT: The Courier Company for the Adam Forepaugh and Sells Bros. Circus, circa 1900. Library of Congress.

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RESTORATION HARDWARE



ABOVE: Unknown printer for Tom Mix Circus, 1930s. Princeton University Library.



Posters often featured stock images. ABOVE: The Calvert Litho. Co. for an unknown client, circa 1890. Library of Congress.

continued from page 90

ers were printed in fractions or multiples of a sheet: A half sheet (often used for window posters) was 28 inches by 21 inches; a two sheet was 42 inches by 56 inches; and a three sheet was 42 inches by 84 inches. Large posters, displayed in parades, used as many as 32 sheets. The Strobridge Lithographing Company, one of the big circus printers, produced as many as two and a half million posters every year through the 1870s. The business grew steadily in the following years and was fulfilling orders in the millions for some clients. In 1911 the Barnum & Bailey Circus commissioned from Strobridge's salesman A. A. Stewart 34 sizes and designs, including 2,000 copies of a 32-sheet parade poster and 5,000 one sheets to pass out during the parades—altogether, 121,600 posters that totaled 1,474,800 sheets.

These enormous orders, as well as more modest ones for smaller operations, were printed during the winter and then sold to the circuses, which paid for them as they were used over the summer—a system that made the circus and the printer even more interdependent. Most circus lithographs were printed in four or five colors, using a separate lithographer's stone for each color. Often, circuses chose their posters from the printer's stock images—lions, elephants, clowns, acrobats, bareback riders—and the outfit's name was simply added. The printer then made separate small sheets naming towns and dates in bold colors that could be attached to the images. Because each circus's tour was carefully plotted to anticipate their rivals' appearances, there was room for espionage, and the circus had to trust the printer to keep the date sheets, as they were called, confidential.

There were dozens of printing houses. Among the major ones were the Strobridge and Enquirer firms, of Cincinnati;

continued on page 100



BELOW: Unknown printer for Ringling Bros. and Barnum & Bailey, 1942. Princeton University Library.

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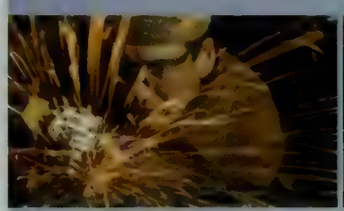
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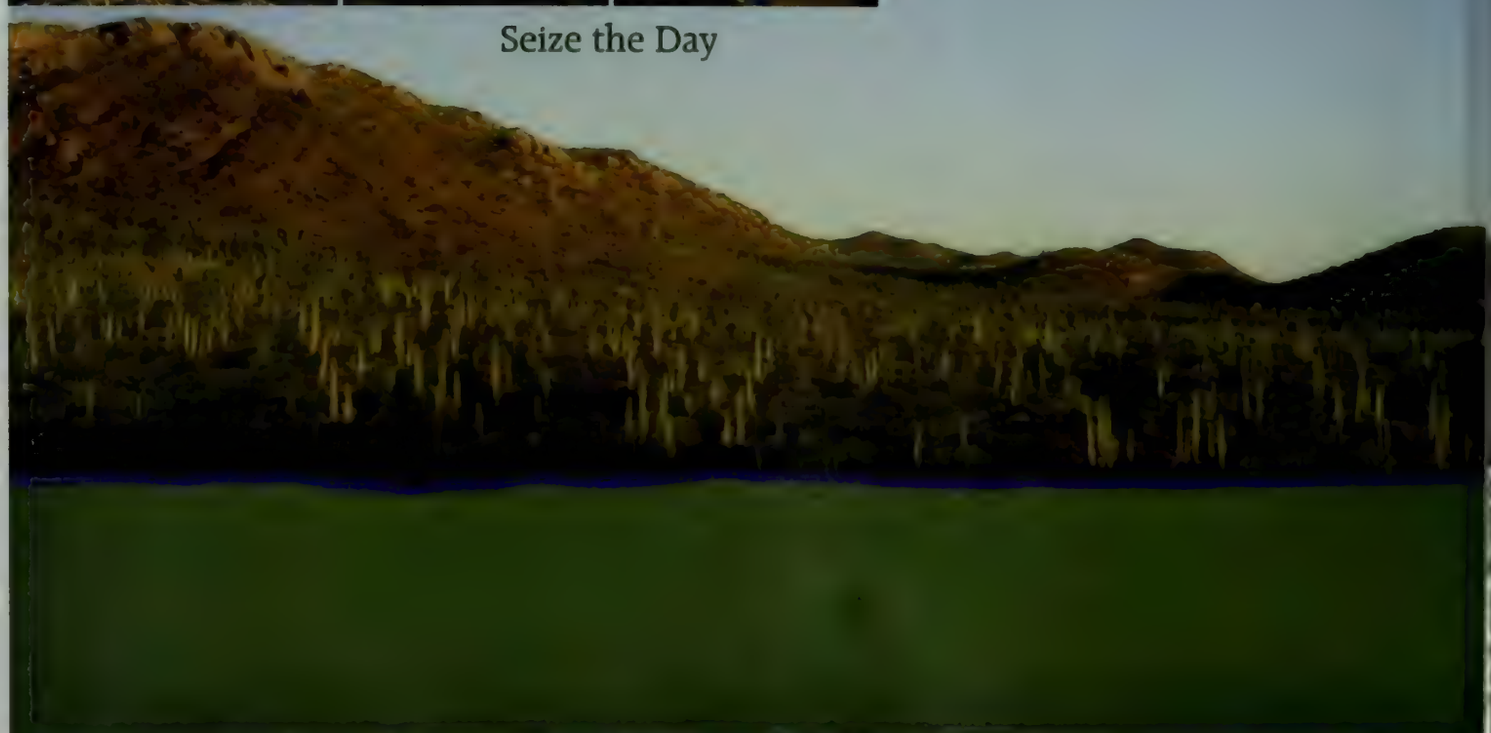
Once you're done exploring, check out these cool dining options. One of Tucson's most creative restaurants, **Café Poca Cosa**, changes its menu daily. Signature creations include grilled beef with a jalapeño chili and tomatillo sauce. And the Plato Poca Cosa features three dishes chosen by the chef. One of Food & Wine's 2003 Best New Chefs, Nobu Fukuda creates "edible magic" at **See Saw** in Downtown Scottsdale. Fukuda pairs his creations with over 2,500 wines of premium sake. Meanwhile, **The Asylum** in the Jerome Grand Hotel, once Jerome's oldest hospital, is now a happening restaurant featuring an award-winning wine list and offered by the glass.

Traditional and contemporary art may look different,
but they all share the same spark of inspiration.





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or a setting that's a little more urban and just as rtistic, Scottsdale features a thriving arts community that oasts both local and international talent. With more than 125 alleries, studios, museums as well as performing arts venues, he area's cultural calendar is brimming with must-see events, hibits and live performances.

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ARTS AND CULTURE | Despite being a young city, Greater Phoenix is home to a very storied culture, as displayed in the beautiful Native American artistry at the world-renowned Heard Museum and the architectural mecca of Frank Lloyd Wright's famed Taliesin West. In addition, those seeking inspiration can find it within numerous galleries along the First Fridays Artwalk and the grand venue of the Phoenix Art Museum.



SHOPPING | If there is on thing that can be said o Greater Phoenix, it is tha you can always find everythin under the sun. There ar shops filled with Native America jewelry, galleries filled wit distinctive Southwestern ar eclectic boutiques and charmin specialty shops, plus enoug open-air shopping venues t house every favorite retailer.



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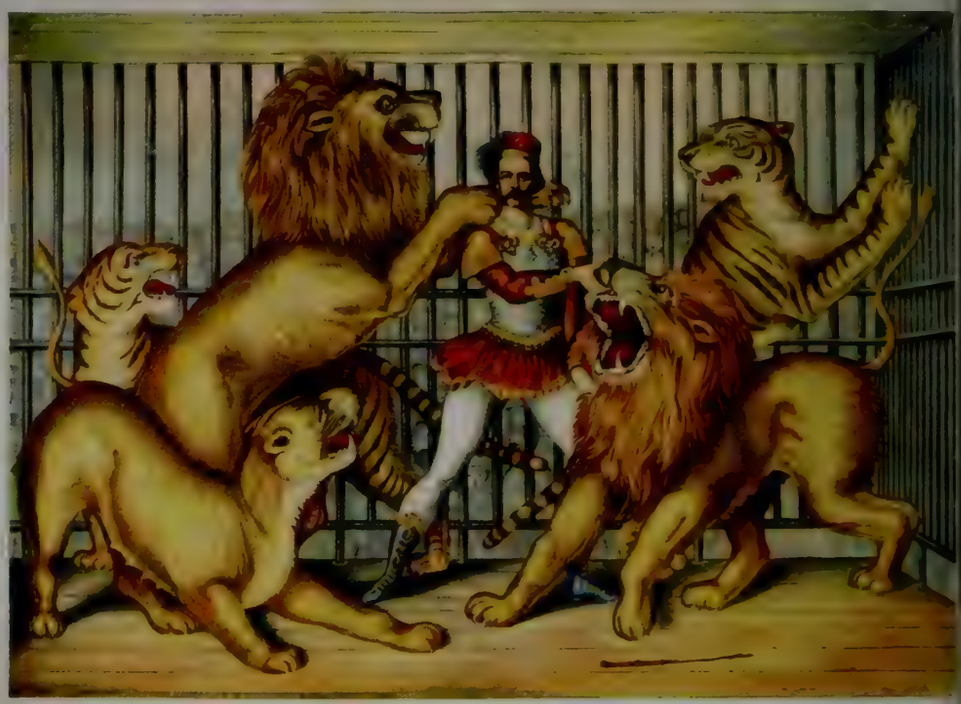
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LION TAMER.

Gibson & Co. for an unknown client, circa 1873. Library of Congress.

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Donaldson, of Newport, Kentucky; Riverside, of Milwaukee; Erie, of Erie, Pennsylvania; and Courier, of Buffalo, which served circuses ranging from small one-ring shows to the major organizations that have become mythic in the American memory.

The millions of posters that brought colorful life to towns across the nation for over 50 years were often saved and have been gathered in such institutions as the International Circus Hall of Fame in Peru, Indiana, where many circuses had their winter quarters; the Ringling Museum of the American Circus in Sarasota, Florida, where the Ringlings established winter quarters in 1927; and the Library of Congress, which holds more than 600 posters. The McCaddon Collection, at Princeton University's library, with more than 400 posters, consists of the working papers of the Barnum & Bailey partnership prior to its merger with Ringling Bros. in 1907; the posters, correspondence, scrapbooks and costume and wagon designs were accumulated by Joseph T. McCaddon, who was business manager of the circus at the turn of the 20th century.

Jack Rennert, collector, author and auctioneer of posters for more than 40 years and the president of the International Poster Center in Manhattan, points out that "in most areas of poster art in the late 19th and early 20th centuries, America followed European design, mainly Fren creations. It was only in show posters meaning posters that showed magic a and circuses—that the United States l When Buffalo Bill, Barnum & Bailey a the Ringlings took their shows to Euro with dynamic posters created by such fir as Strobridge and Enquirer, the Europea learned from their designs." Adds Renne "America would not be innovative aga like this in poster art until the designs f rock bands in the 1960s." □

Circus Poster Sources



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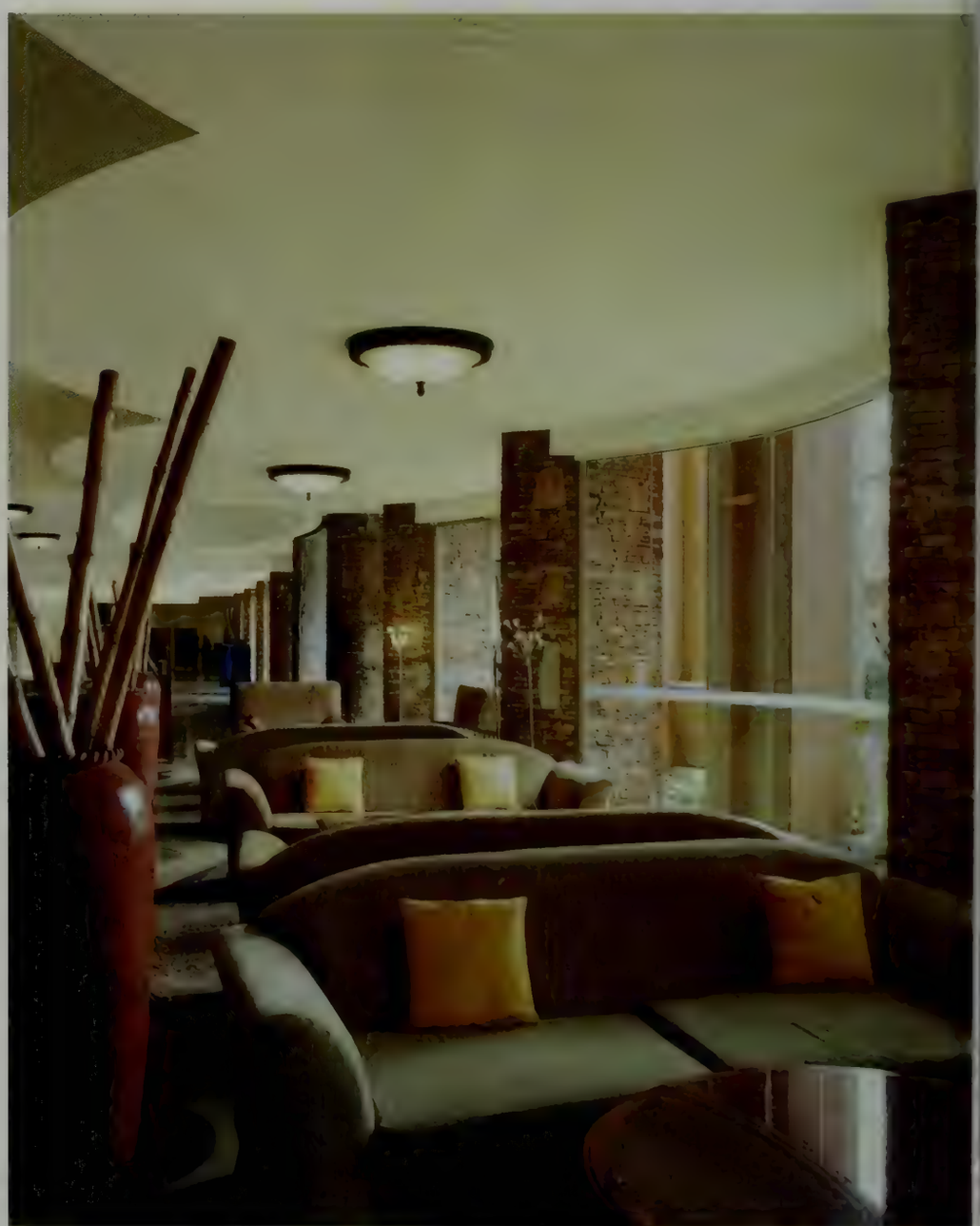
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Landscape Design by Glenn Wagner of Landmark Studios/Text and Photography by Tim Beddow





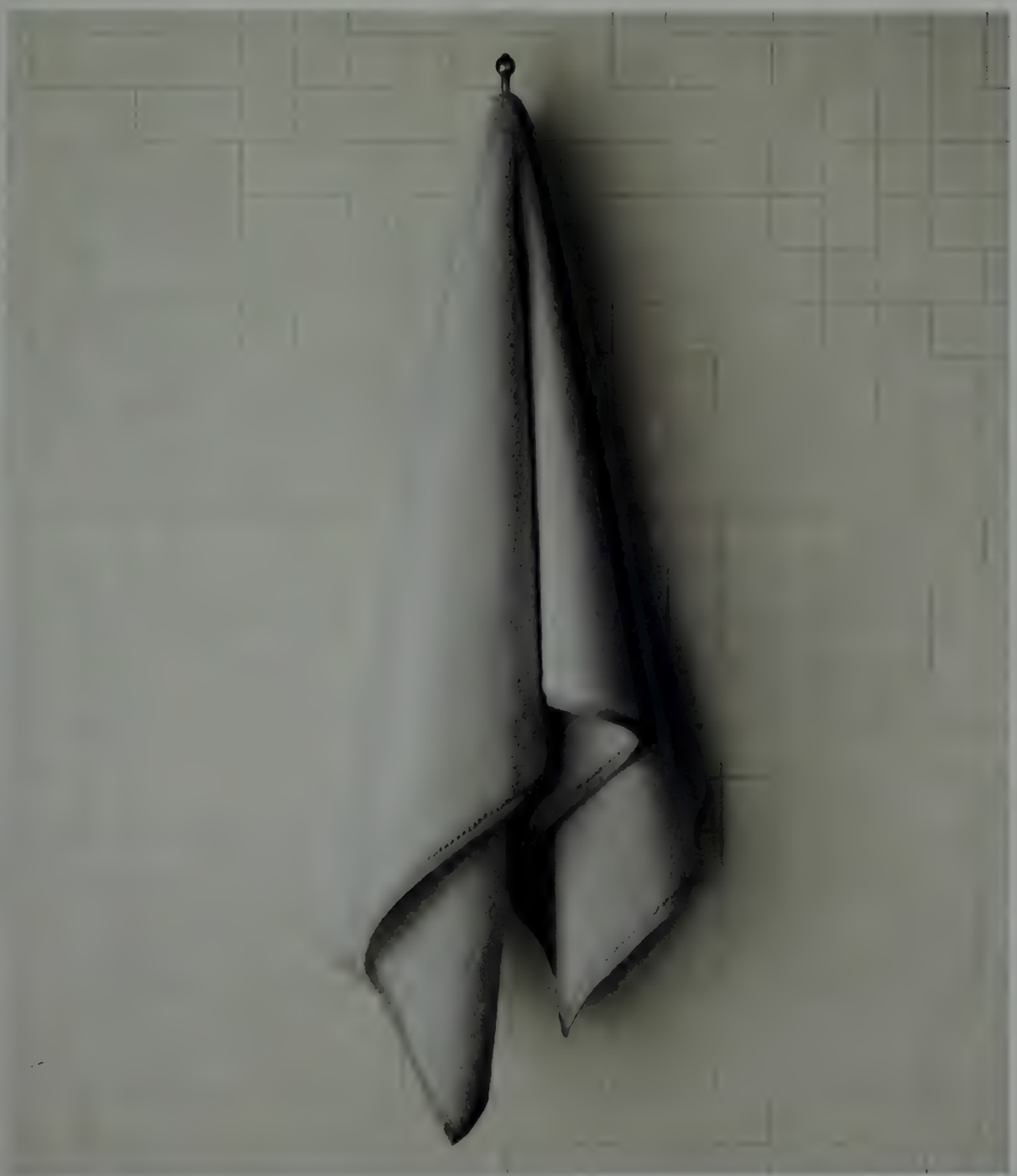
ABOVE LEFT: "We drew on the region's history," Jon A. Cavanagh, of Symbion International, says of the approach he and fellow architects Pius Muli and Michael Lord took for their renovation of Kampala Serena Hotel, in Kampala, Uganda. They integrated the original structure with new floors and modern facilities. ABOVE: The lobby.

ALMOST 100 YEARS AGO, in 1908, a young Winston Churchill dubbed Uganda "The Pearl of Africa." And it was. With its fertile soil and natural resources, it was a Garden of Eden in the heart of the continent. But following independence in 1962, the country suffered under the brutal leadership of Idi Amin and Milton Obote.

Since 1986, when peace was established, Uganda has found a new confidence and stability. Its luster has been restored. The capital, Kampala, now vibrates with optimism and energy. So it is no surprise that the prestigious Serena Group decided to transform the old government-run Nile hotel,

continued on page 104

BATH FIXTURES, FURNISHINGS AND SURFACES



BATH TOWEL ON HOOK
STRATUM, EGYPTIAN COTTON, CONCRETE, 28"× 52"
ACCESSORY: CRYSTAL DOUBLE ROBE HOOK, NICKEL
SURFACE: ARCHITECTONICS 2"× 2" CERAMIC FIELD TILE, MYKONOS

WATERWORKS

LOS ANGELES SAN FRANCISCO CHICAGO BOSTON MIAMI GEORGETOWN NEW YORK



RIGHT: Stone-clad columns "rise through a double-height opening into the conference spaces above," Cavanagh notes. He called in Paul Smith to help with the interiors. The shelves hold objects from Uganda, Congo and West Africa.

continued from page 102

built in 1975, into the region's most sophisticated and stylish resort. Owned and operated by Tourism Promotion Services, an arm of the Aga Khan Fund for Economic Development (AKFED), Serena also owns and manages properties in Kenya, Tanzania, Zanzibar and Mozambique.

The company awarded the project to Symbion International, a Nairobi-based architectural and interior design firm with which it had collaborated on a number of hotel projects over the years.

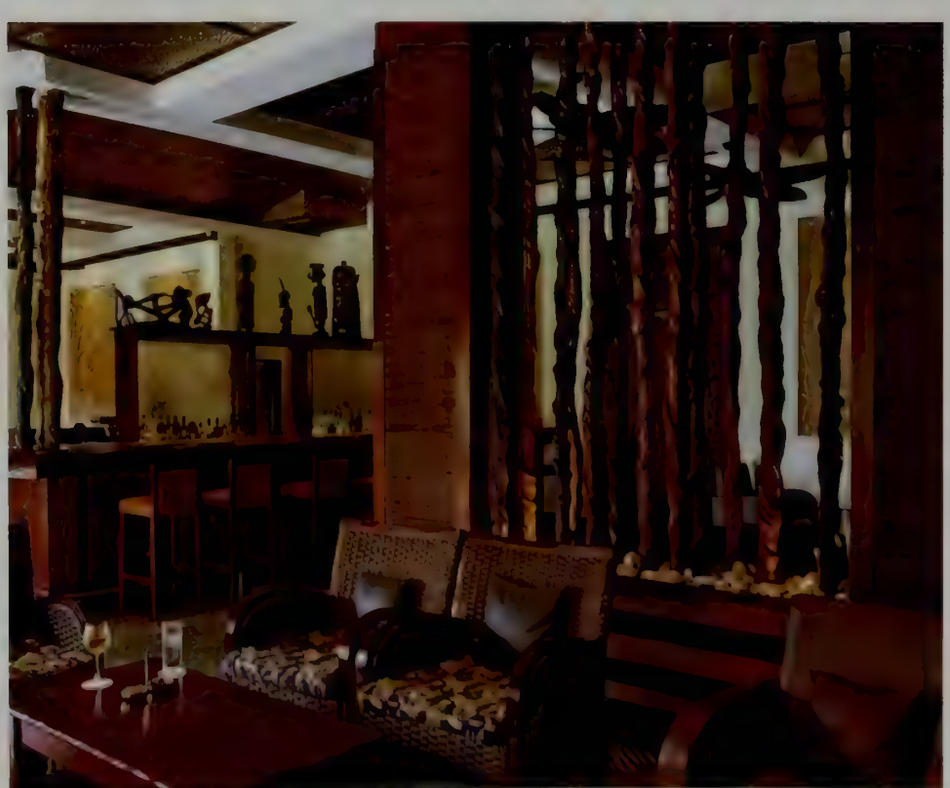
Symbion architects Jon A. Cavanagh, Pius Muli and Michael Lord, along with interior designer Paul Smith, drew on the country's cultural and natural heritage for inspiration. Says Cavanagh, "We have brought the colors of Africa—the lakes, rivers and fertile soils—to almost every aspect of the project."

At the opening in 2006, Prince Amyn Aga Khan, a principal shareholder through AKFED, reiterated this concept. "We took the Nile as our theme," he said, "the Nile as the place where different peoples met, different philosophies, cultures and aesthetics crossed each other and which, from this intermingling, produced a continuous swell of artistic creativity and originality."

Says Cavanagh, "The building was positioned on the u per portion of the 17-acre sit which allowed the landscape wrap around it." All of the 1 guest rooms and suites ha views of the city and surrou ing hills and the lush garde

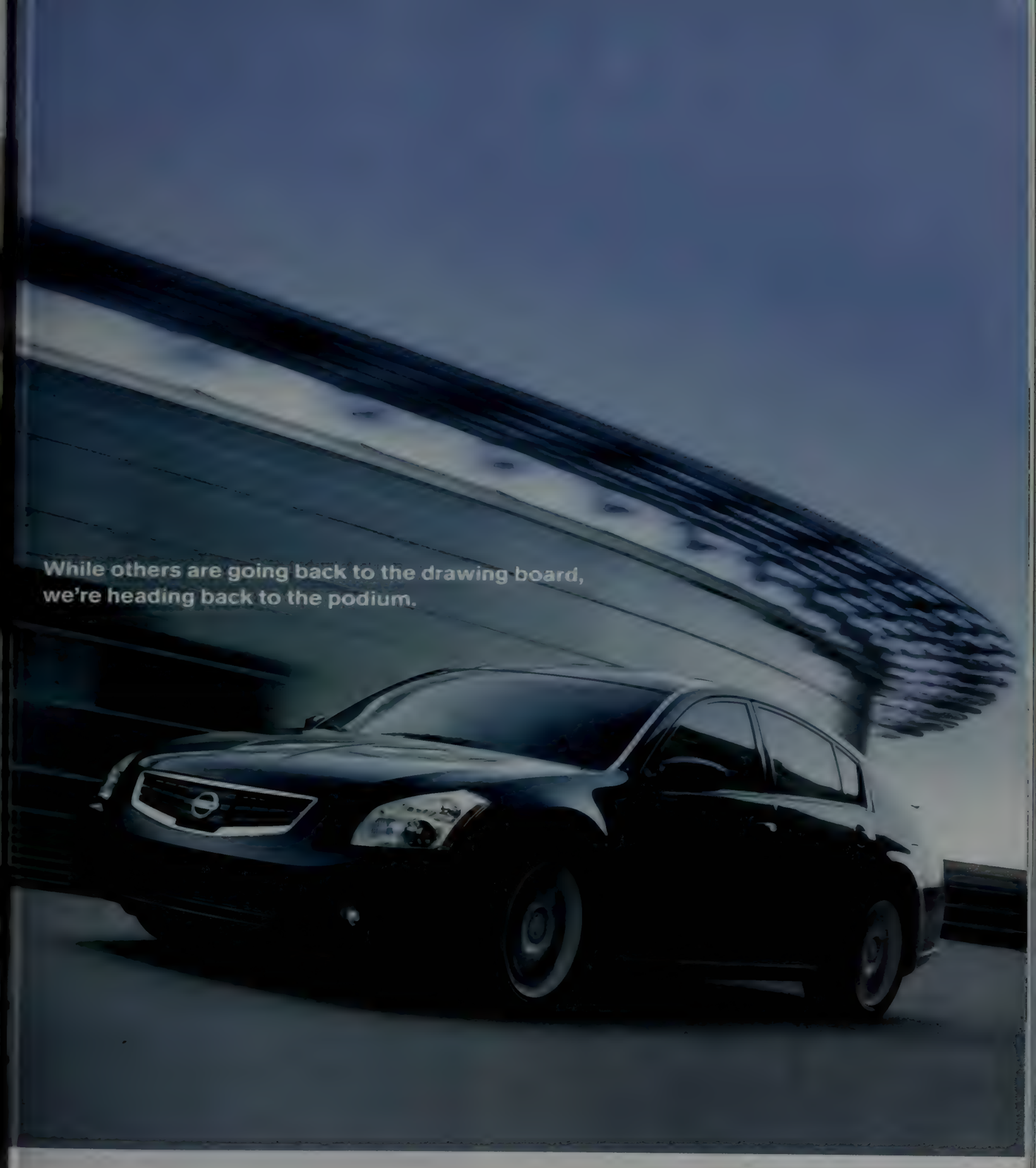
Water is a theme that a

continued on page 1





LEFT: "Uganda's mountain gorillas and impenetrable forests inspired the jungle theme in Mist Bar," Smith says. Panels carved by local artist Expedito Mwebe decorate the bar front. ABOVE: Another theme was water, alluded to in the fish balustrade on the dining terrace.



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Says Cavanagh, "We have brought the colors of Africa—the lakes, rivers and fertile soils—to almost every aspect of the project."



continued from page 104

pears throughout. A thin curtain of water falls from the top level of the reception area into a substantial pebble-lined basin at the bottom and from there magically sweeps out of the building into a man-made lake. Meandering paths link bridges over ponds and rocky outcroppings and lead to a giant cascade, created by rockwork specialist Julius Mutungi, that falls into a serpentine swimming pool.

Nearby, in the Lakes Restaurant, the water theme continues. Columns are covered in a mosaic depicting Lake Victoria's fish and aquatic plants. Fish motifs are also incorporated into the wrought iron balustrades, the beaten-copper frescoes and the organically carved mahogany columns throughout. And in some of the guest rooms, the carpets have a wave pattern.

Mist Bar acquires its jungle theme from Uganda's forests and mountain gorillas. Giant plaster reliefs with jungle scenes adorn the walls, and the bar front has panels carved with a leaf motif by Ugandan artist Expedito Mwebe. Handcrafted artificial tree trunks, cane furniture and jungle fabrics help to establish an exotic atmosphere.

In the Explorer Restaurant,

continued on page 110



Top: The Presidential Suite, one of 152 guest room and suites, "has a Victorian feel, but we gave it an African flavor," Cavanagh points out. Above: Vivid fabrics cover the sofa and chairs in the sitting room. The designers added the decorative frieze, which is ornamented with a contemporary leaf motif.

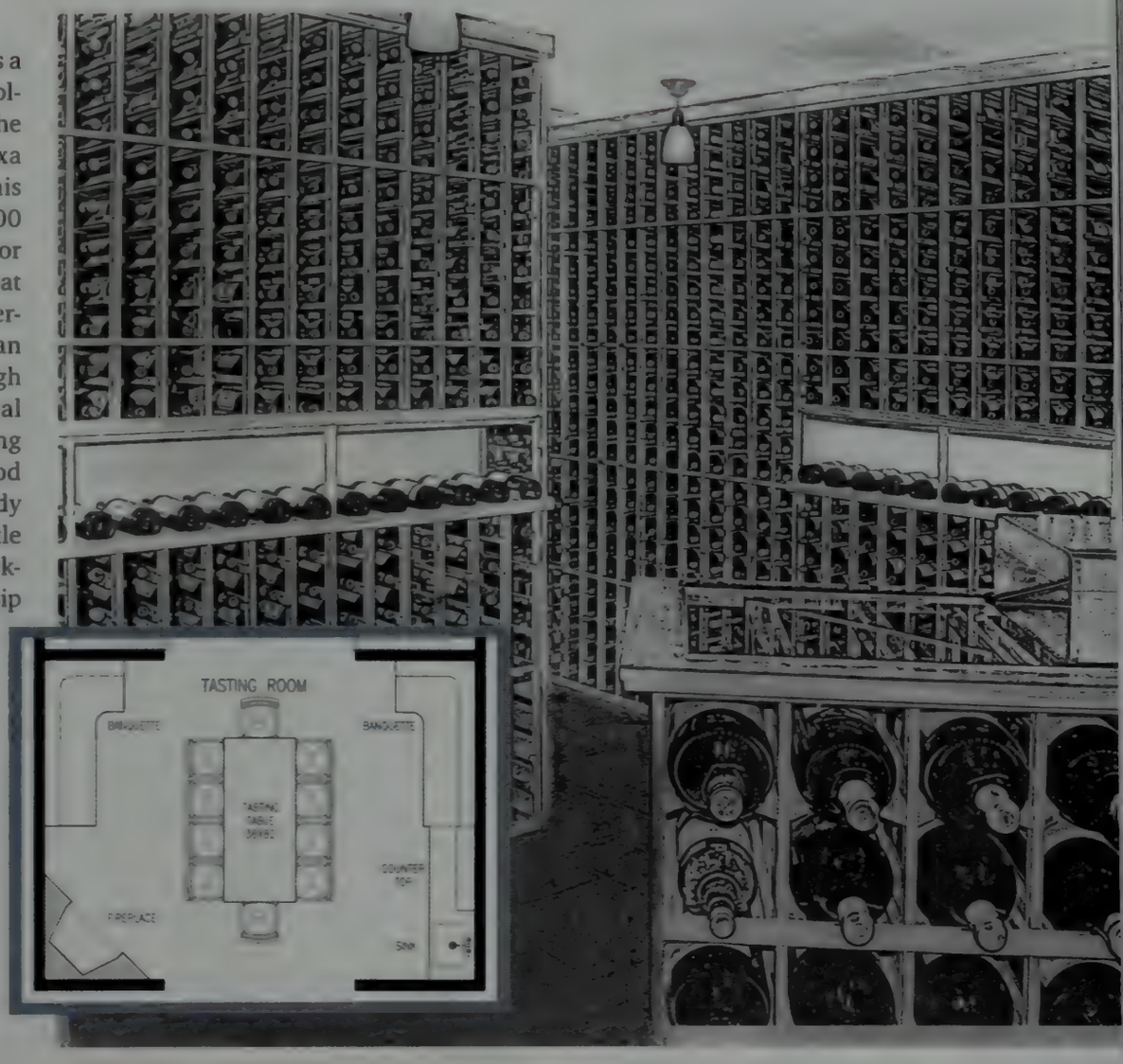
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The Collector's Cellar, designed by **Jean-France Mercier**

When an interest becomes a true passion, wine collectors call upon the likes of Jean-France Mercier of Tixa Custom Wine Cellars, a leader in this specialty field with more than 800 unique wine cellars to his credit. For this project, he envisioned a space that would support 4,500 bottles (an average size for his private clients) and an adjacent tasting room visible through glass partitions that provides formal seating for 10, banquettes for lounging and a fireplace for warmth—with good reason. The cellar commands a steady temperature of 55 degrees, so a little warmth goes a long way toward making the space inviting, whether to sip an aperitif of Two Hands 2007 Brilliant Disguise or savor a bottle of Chimney Rock 2001 Cabernet Sauvignon Stags Leap District.

Working with architects, interior designers or directly with the homeowners themselves, Jean-France brings clients such as actress Sharon Stone and film producer Toby Emmerich great knowledge and a love of wine that guarantee these valuable investments will be appreciated for (and in) years to come.



FORMING A COLLECTION

A well-rounded collection should consider more than just investment value:

- Focus on diversity in regions and vintages. As wines age and are enjoyed, new labels may become attractive.
- Leave room to grow. Jean-France asks the question, "How much wine do you have, and how much do you intend to have?"
- With such significance in the cellar, work with an expert to ensure a stable environment (temperature is the biggest culprit) and inventory system.

Visit www.TerlatoVineyards.com/StellarCellars for more cellar suggestions.

Representing more than 40 of the world's finest brands from Napa Valley and Italy to Australia and beyond, Anthony Terlato is a noted authority in the wine world. This American "tastesetter" also produces his own wines, Terlato Family Vineyards, from such esteemed appellations as Stags' Leap and Dry Creek Valley. In this series, Terlato partners with leading designers to create incredible homes for their many wines. Look for more "Stellar Cellars" in upcoming issues.

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The main swimming pool "is terminated by a waterfall feature created by rockwork specialist Julius Mutungi," Cavanagh says. Glenn Wagner landscaped the garden.

continued from page 106

the designers took their cue from some of Uganda's early explorers—Burton, Stanley, Speke and Livingstone. It is filled with 19th-century safari memorabilia, reminiscent of a scene out of *Raiders of the Lost Ark*. Woven-cane chairs are mixed with period pieces, adding to the safari ambience. "We wanted to evoke the romance and mystery of early explorations, that feeling of discovery," Smith explains.

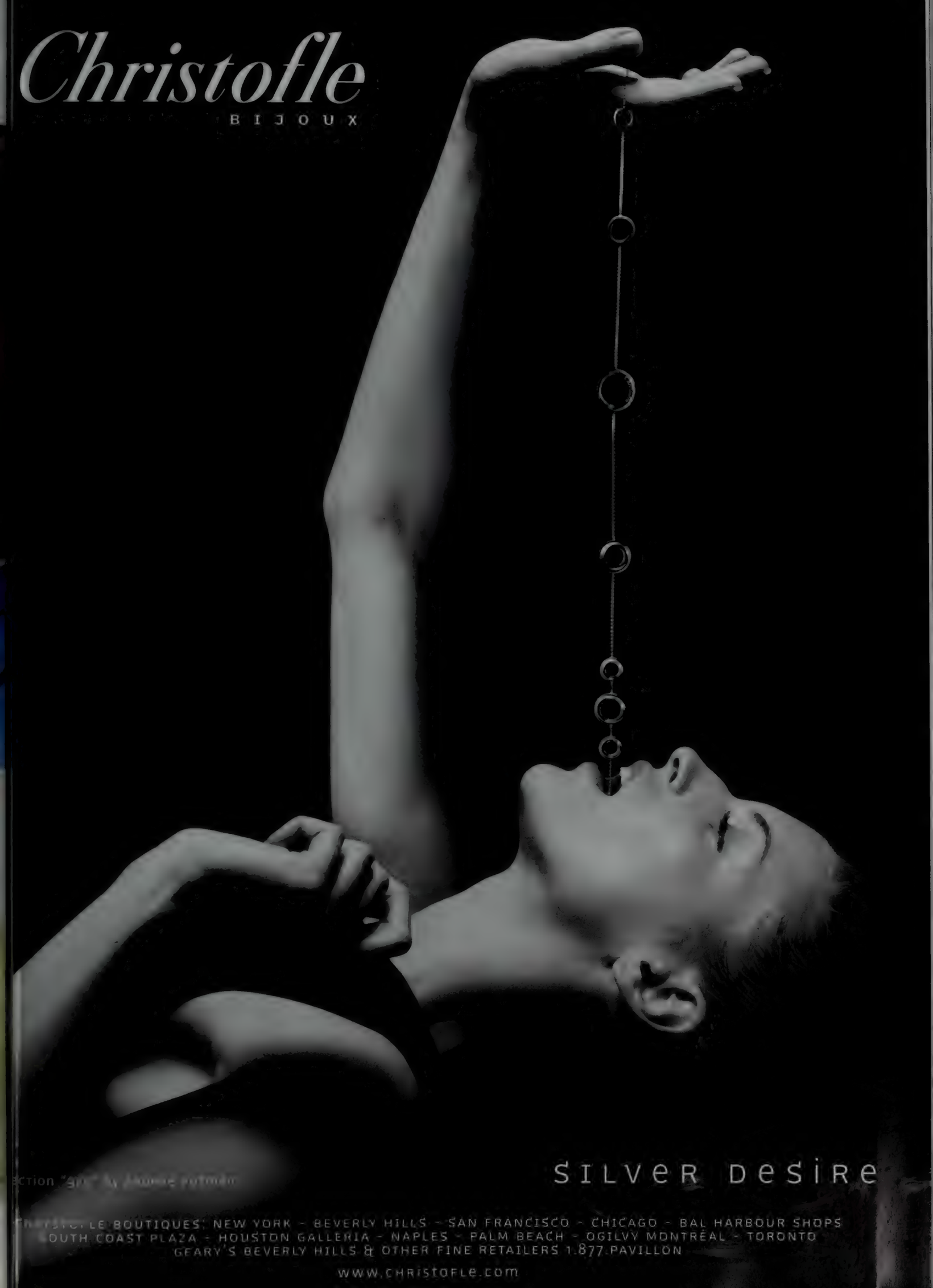
Cavanagh and his team at Symbion have, at the Kampala Serena, created what can only be described as an opulent, world-class hotel, one that is wholly appropriate for its site. Says Cavanagh, "The harmonious synchronization of the interior and exterior themes was certainly the most rewarding aspect of the project." Also central to the hotel's success are the attentiveness and efficiency of the staff. Here Ugandan hospitality shines through. This landmark hotel, like Uganda itself, truly is a Pearl of Africa. □

Visit ArchitecturalDigest.com for more articles about hotels around the world.

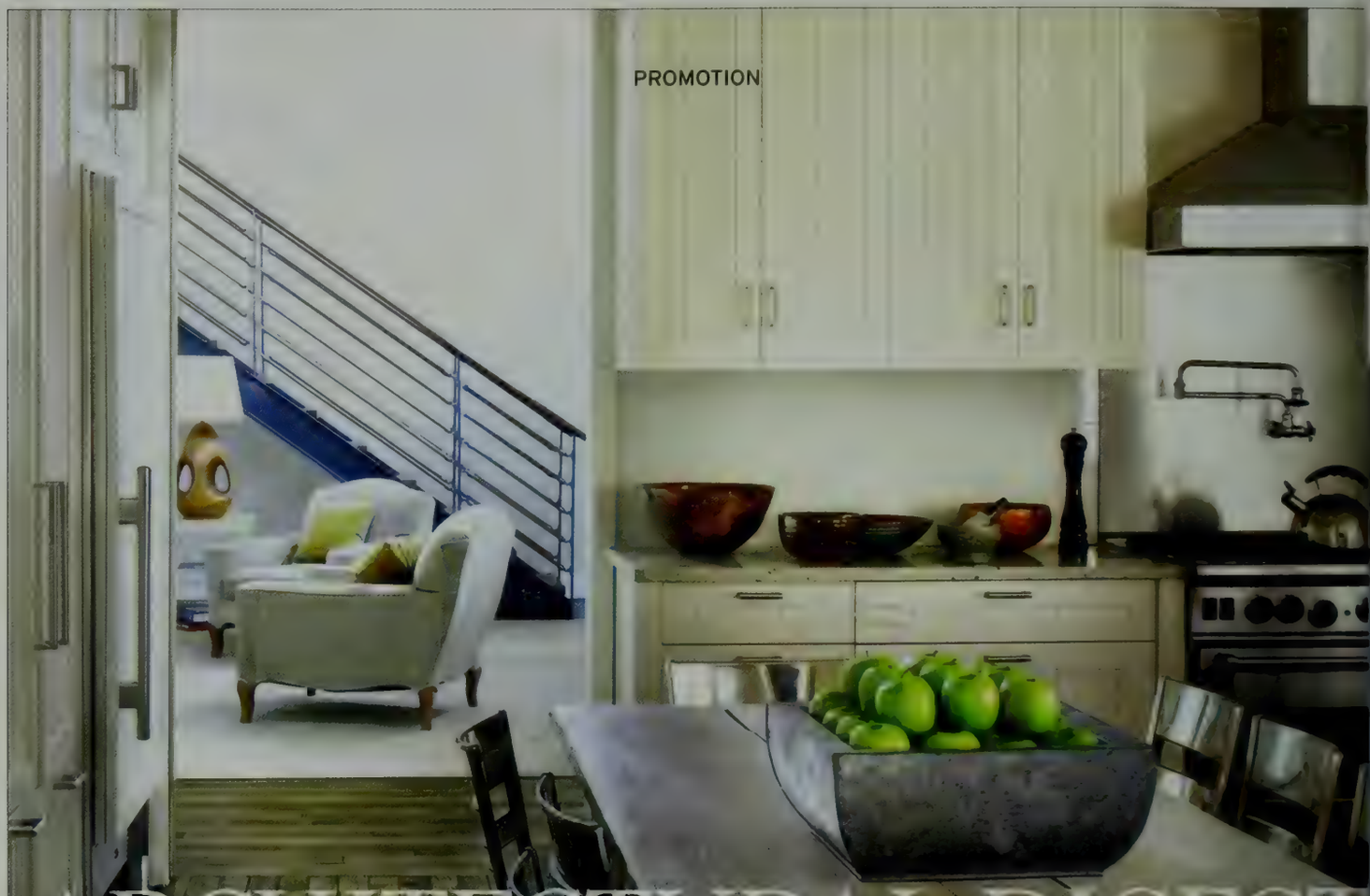
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THE Century

The Evolution Of Estate Living



many Los Angeles residents, life has always meant a house, with all of its responsibilities...until now. Rising in the heart of Century City—nestled from its action within nearly four acres of landscaped gardens—The Century promises to redefine the way Angelenos live, estate-style condominiums and amenities on par with neighboring five-star hotels. Here, a first look at the offerings of The Century

RELATED

SKY-HIGH ELEGANCE

Classic and elegant on the outside, The Century's 42 stories feature 140 gracious condominium residences ranging from two- to four-bedroom homes to a limited collection of full- and half-floor penthouses and two unique townhouses. Designed by celebrated architect Robert A.M. Stern, each residence opens upon private elevator vestibules into great rooms with fireplaces, master bedrooms with spacious master baths and secondary bedrooms with *en suite* baths. Select residences feature media rooms, libraries, home gyms and his-and-her dressing rooms.



ROBERT A.M. STERN ARCHITECTS' VISION FOR THE CENTURY DESIGN

THE Century

THE EVOLUTION OF ESTATE LIVING

The Century offers three distinct design aesthetics conceived by Robert A.M. Stern Architects and Marmol Radziner & Associates. Purchasers are offered a choice to select one of these design schemes:

- Robert A.M. Stern's sophisticated signature style, the **Century Design**, is contemporary meets classic—light colors, refined fixtures and smooth wood surfaces in warm tones.
- Reminiscent of Bel-Air's statuesque homes, Stern's **Manor Design** showcases detailed architectural woodwork and finely-crafted hardware
- Paying homage to nature's colors and textures, Leo Marmol and Ron Radziner envisioned the **Metropolitan Design**, maximizing light and creating an open flow of space

Located in the heart of the city in one of West L.A.'s most desirable neighborhoods, The Century is well-situated near Beverly Hills, within walking distance to renowned boutiques and restaurants, including the newly refurbished Westfield Shopping Center





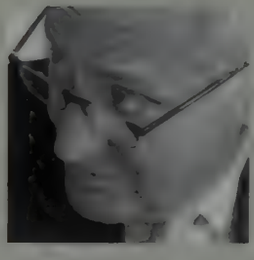
ROBERT A.M. STERN ARCHITECTS' MANOR DESIGN (ABOVE) AND MARMOL RADZINER'S METROPOLITAN DESIGN

SUMPTUOUS LIVING

Unrivaled amenities ensure comfort and enjoyment at the fingertips of The Century's residents. Life has never been this convenient, with services such as:

- The Assouline Culture Lounge, designed by France's most prominent publisher of art and style books
- Fitness Lifestyle by Equinox™ with fitness concierge in a state-of-the-art on-premise fitness room
- Spa treatment rooms and relaxation lounges equipped with steam and sauna facilities
- Climate-controlled personal wine storage
- An on-premises gourmet restaurant with in-home dining and catering services to indoor and outdoor dining areas
- A banquet-sized dining room and a screening room with lounges
- Stylish office suites
- Business center and boardroom with designer furnishings
- Valet indoor parking
- A private "concierge closet" for every residence to secure delivery of packages and dry cleaning





ABOUT THE ARCHITECT

Dean of the Yale School of Architecture and acclaimed author, Robert A.M. Stern was first recognized for his distinguished, graceful houses. Over time, his 260-person firm has also become known for its prominent residential structures, including seven such buildings created for Related (the real estate developer behind The Century) across the country. Rather than espousing a particular style, Stern's designs are inspired by the surrounding environment and their inherent purpose. Hinting at Art Deco, his sleek style for The Century (left) provides an escape from the city within the city, with dramatic views of the mountains and cityscape stretching from downtown to the Pacific Ocean.

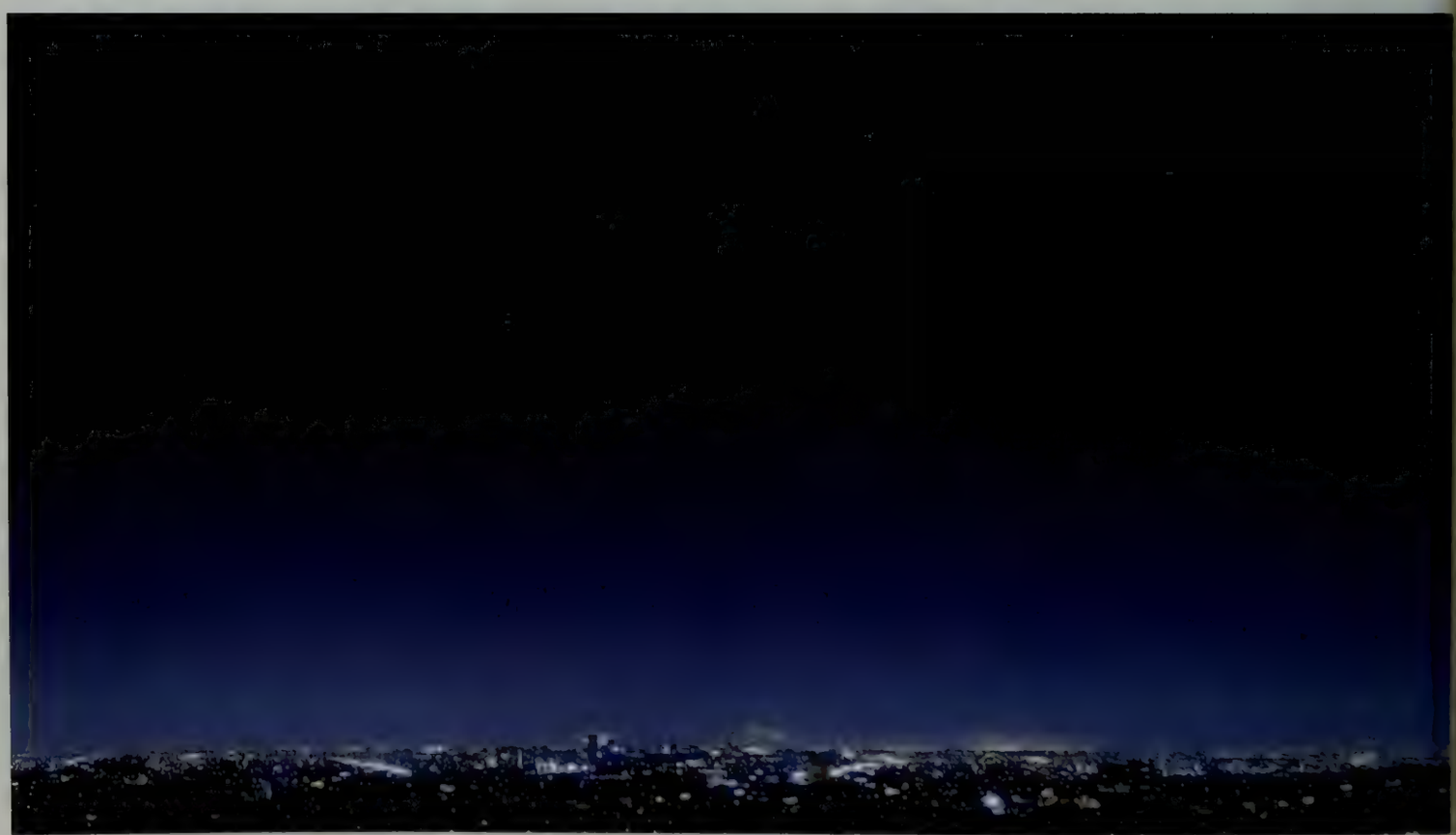


A NEW WAY OF LIVING FOR L.A.

In the center of it all, The Century provides a respite from the city's fast pace. Upon ascending past the gatehouse through a private driveway swathed in lavender, salvias and palm trees, residents and visitors arrive at a paved motor court anchored by three fountains. Expansive gardens by renowned landscape architect Pamela Burton set the tone. Since beginning her own firm in 1975, Burton has led the advancement of landscape design with outdoor spaces that are intuitive, organic extensions to their surroundings, seamlessly knitting together the urban and the natural worlds.

Reminiscent of the legendary estates of Beverly Hills and Holmby Hills, Burton's design is framed by 150 mature pine trees recla from the original landscape in order to establish a sense of enclosure and privacy. Part formal European garden, part relaxed Calif style, this acreage is perfect for outdoor dining around the fireplace (adjacent service kitchens make entertaining effortless), intr escapes on the estate's many private nooks or a stroll on a winding perimeter path ideal for dog-walking.

An L.A. property wouldn't be complete without water. Seventy-five feet long and made for swimming laps, The Century's pool als room for leisurely wading and is ringed by lounge areas. A limited number of for-sale private furnished cabanas with upholstered furniture provide poolside retreats (equipped with data connections). Water's calming presence prevails throughout all four a including a reflective pool and delicate fountains.



With an entirely different view of Los Angeles, The Century is not just the evolution of estate living. It hints at the evolution of the city

For more information on available properties, please contact The Century's Sales and Design Center at 310.552.2055 or visit TheCentury.com.

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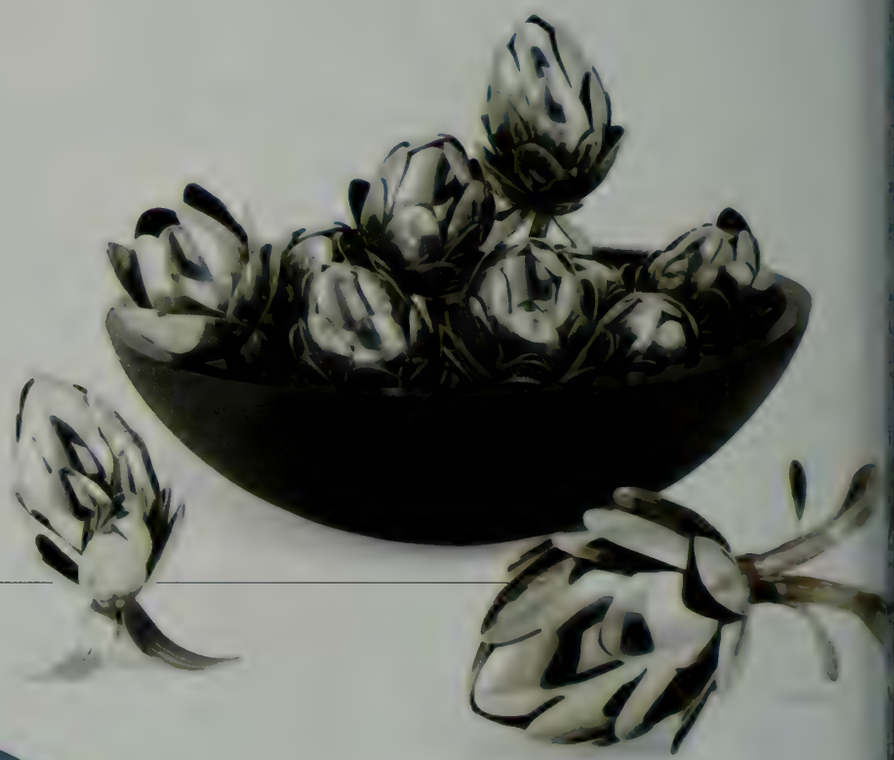

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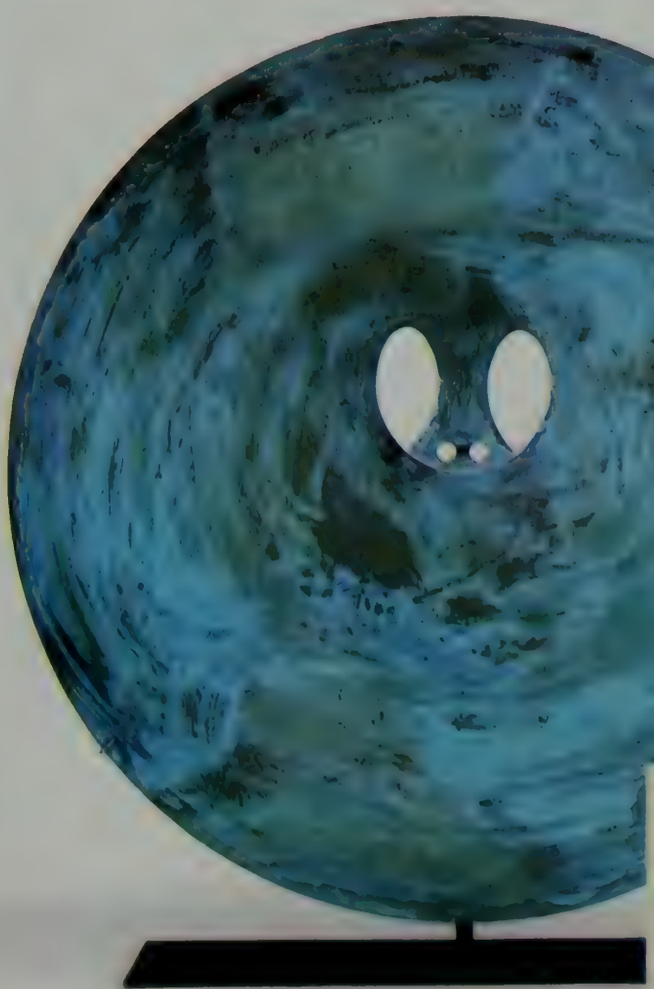
Discoveries by Designers

Artichoke Art

"I like Ian's work because he takes everyday objects and creates a sculpture unique and fresh," **Marc Charbonnet** says of **Ian M. Senecal**'s artichoke sculptures, $175 each. Stainless-steel soupspoons, approximately 24 in each one, make up the artichokes, which appear in different stages of bloom. Senecal conceived the sculptures after he was asked to design a restaurant installation.

Ian M. Senecal, 518-505-6577





The Gong Show

A circa 1970 silicon-bronze disk gong, $30,000, with a swirling verdigris finish, by Harry Bertoia was found at Lost City Arts (212-375-0500; www.lostcityarts.com) in New York City. The gong measures 36 inches in diameter.

Stand Buy

Available in an array of colors and designed by Doug and Gene Meyer for NiBa Home (305-573-1939; www.nibahome.com) in Miami, the Positano drink stand, $650, has a powder-coated-metal base inset with a hand-colored tile.



Architectural Digest's Editors Present Designers' Sources



Fonthill

Cloisters Tapestry, **at Fonthill (877-746-7699), a woven design derived from the medieval tapestries at the Metropolitan Museum's Cloisters in New York, is available in blue, rust and green.**

Not to Fret

From Niermann Weeks (410-923-0123; www.niermannweeks.com), the Baltic console, $7,690, finished in white paint and gold leaf, has an open fretwork apron that was inspired by the work of 18th-century Swedish carvers.





Martin Patrick Evan

The Ruhlmann Rhapsody Rug, inspired by one of Émile-Jacques Ruhlmann's Art Déco designs, was created by Martin Patrick Evan (800-734-8214) in silk and wool.

Vintage Variety

Atlanta's Robuck & Company (404-351-7173; www.robuckandcompany.com) has a circa 1875 Venetian miniature gondola, $3,850, and a 1930s Czechoslovakian Art Déco amber-and-clear-glass decanter, $1,150, with a silver neck.



Clearance for Clarence House



On December 18 **Christie's** will present property from the estate of Robin Roberts, the founder of Clarence House, a renowned and groundbreaking textile firm for over 40 years, in New York City. The items are from Twin Ponds, Roberts's Westchester, New York, estate, and from his apartment in the city. They include Asian works of art, 20th-century decorative and fine arts and Impressionist prints and paintings, as well as pre-Columbian art, silver, carpets, porcelain, glass and ceramics. Roberts "was like a curator in his own houses," says his longtime friend interior designer Maurice Bernstein.

Christie's
20 Rockefeller Plaza
New York, NY 10020
212-636-2680
www.christies.com





Above left, a view from the living room at Twin Ponds; above, a circa 1930 screen by Pierre Bobot, in the entrance hall; left, an Art Déco sculpture, *Le Rhône et La Saône* by Marcel Renard

continued on page 1


LAND ROVER


RANGE ROVER
LAND ROVER

Not to Fret

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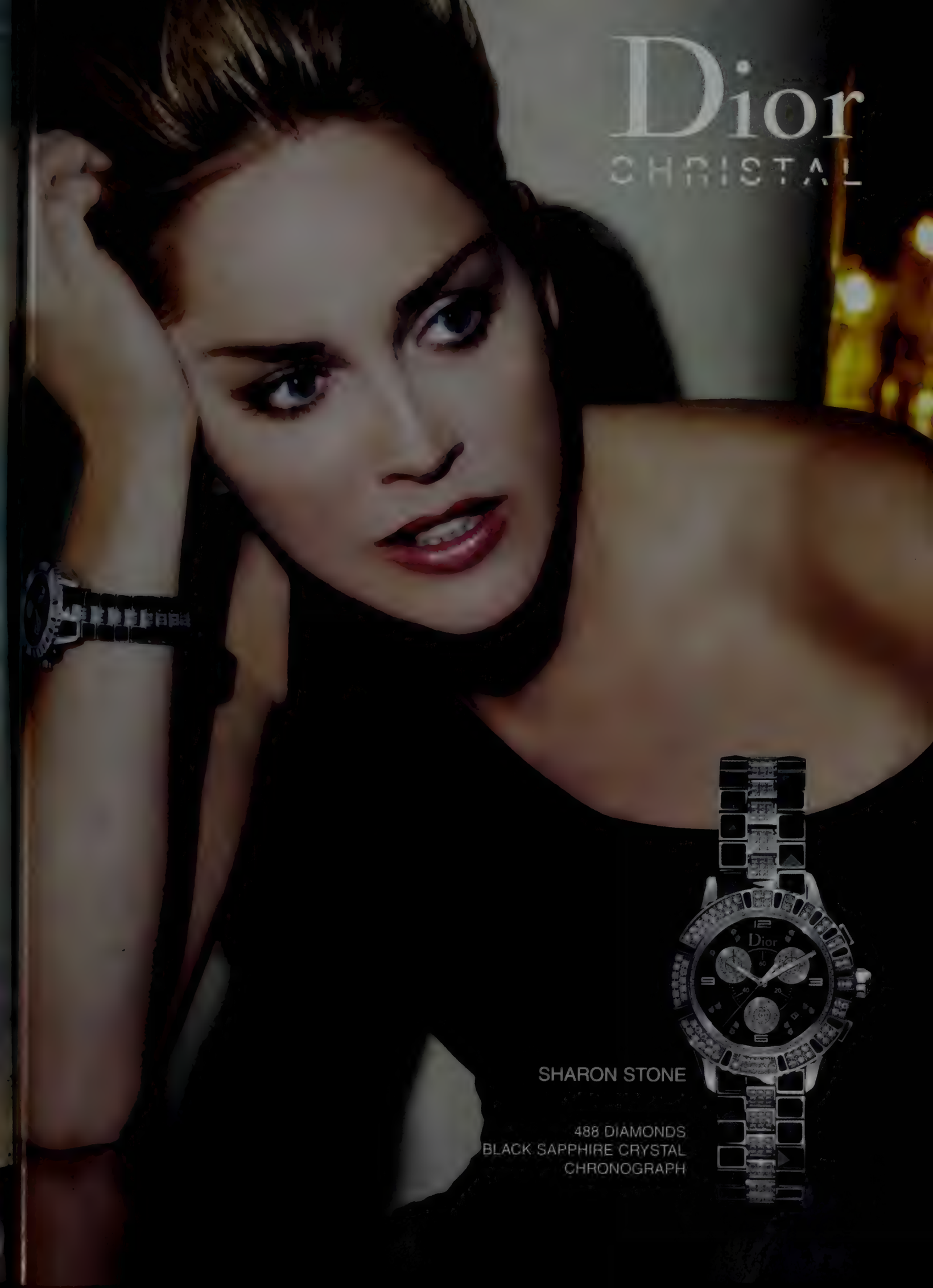



HAVE YOU EVER?
The tides change quickly around Mont-Saint-Michel. The surge, wrote Victor Hugo, arrives "as swiftly as a galloping horse". Within hours, a footpath becomes an ocean and a mountain becomes a marooned isle. Those walking across the tidal flats to Mont-Saint-Michel have five hours before the route is swallowed by the sea. In the Range Rover, they have five and a half.
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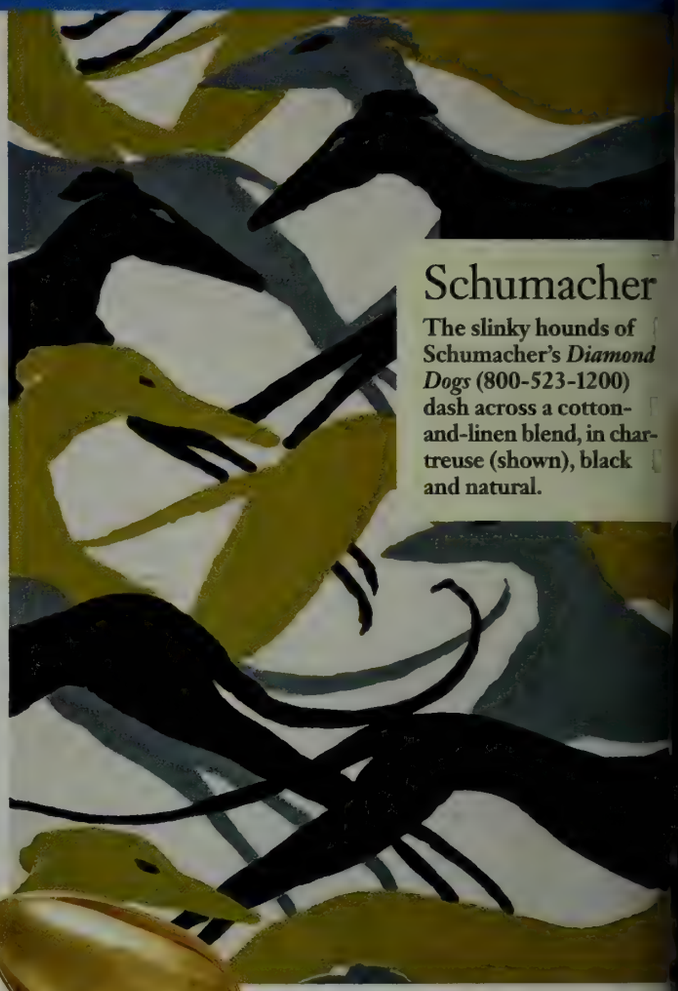



HAVE YOU EVER?



Heavy Metal

A circa 1984 sterling silver Grebe sake set, $9,400, is stamped by the designer, Allan Scharff. Both it and a German Art Déco nutcracker, $650, are available at J. Lohmann Gallery (212-734-1445; www.jlohmanngallery.com).



Schumacher

The slinky hounds of Schumacher's *Diamond Dogs* (800-523-1200) dash across a cotton-and-linen blend, in chartreuse (shown), black and natural.



Tiffany's Legacy

A circa 1961 original issue of Tiffany & Co. design director Van Day Truex's International Design Award–winning bamboo flatware, in 24-karat gold vermeil, $10,500 for a service for eight, was at John Norwood Antiques (212-755-7878).

Alpine Modern in Los Angeles

Among the accomplishments of Le Corbusier collaborator Charlotte Perriand are the designs that she did in the 1960s for the ski resort Les Arcs in the French Alps. Three pine benches, $3,500 each, in varying sizes, from the Alpine lodge are at **Orange** in Los Angeles.

Orange, 8111 Beverly Blvd., Los Angeles, CA 90048
323-782-6898; www.orangefurniture.com



continued on page


Dior
CHRISTAL
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488 DIAMONDS
BLACK SAPPHIRE CRYSTAL
CHRONOGRAPH





Wall-to-Wall Wildflowers

In honor of Lady Bird Johnson's devotion to the Wildflower Center, **Hinson & Company** has reissued *Claudia* (right), a floral wallpaper that takes its name from the former First Lady's given name, and *Johnson Toile*, a fabric and a wallpaper with vignettes of the Wildflower Center and the LBJ Ranch in the rolling Hill Country of Texas.

Hinson & Company, 718-482-1100

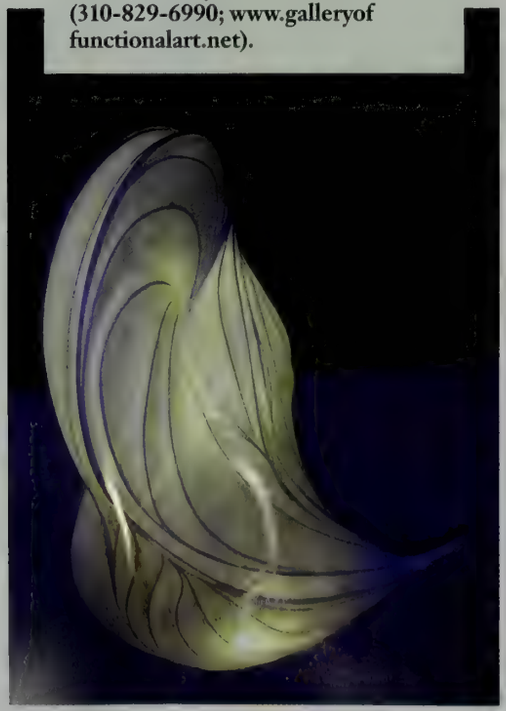


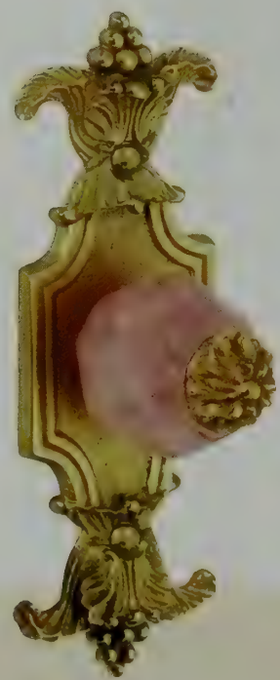
Chair Affair

Guy Regal Ltd. (212-888-2134; www.guyregalltd.com) has a superb pair of large-scale French Art Déco bergères, $57,500, with scrolled and reeded arms that taper into legs and a rope-carved apron.

Right Light

Natural forms influence William Leslie's resin-soaked-paper-and-wood lighting. Light Sculpture, $2,600, is at the Santa Monica, California, Gallery of Functional Art (310-829-6990; www.galleryoffunctionalart.net).





Pull Rank

Sherle Wagner (212-758-3300), the long-established emporium for elegant fixtures and fittings, has a new Manhattan showroom. Among the fittings is a Louis XVI–style cabinet pull finished in gold plate with a faceted rose-quartz knob, $315.

continued on page 13

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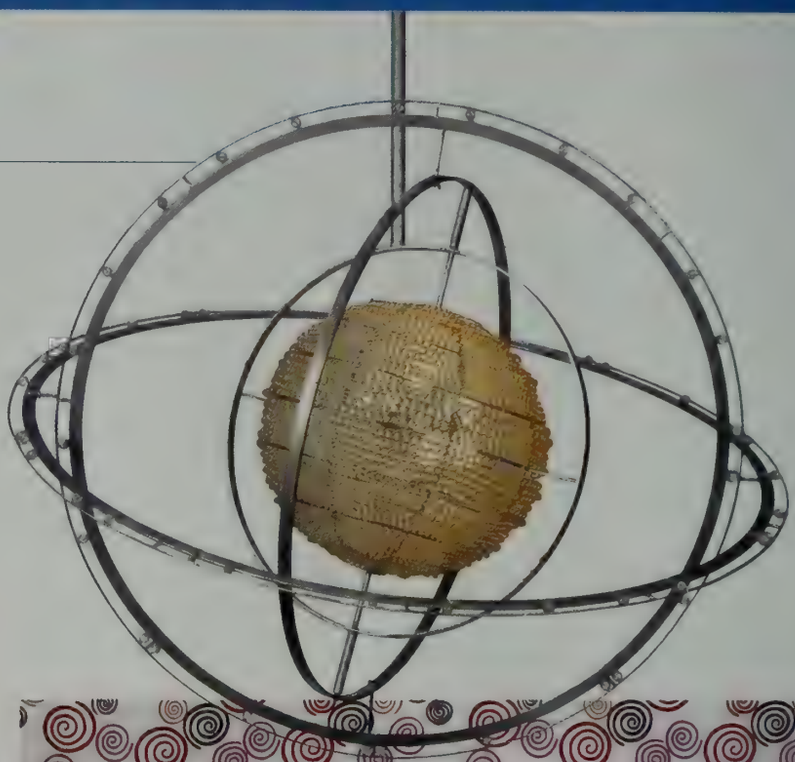
1-800-434-2073, ext.5067 Bose.com/lifestyle

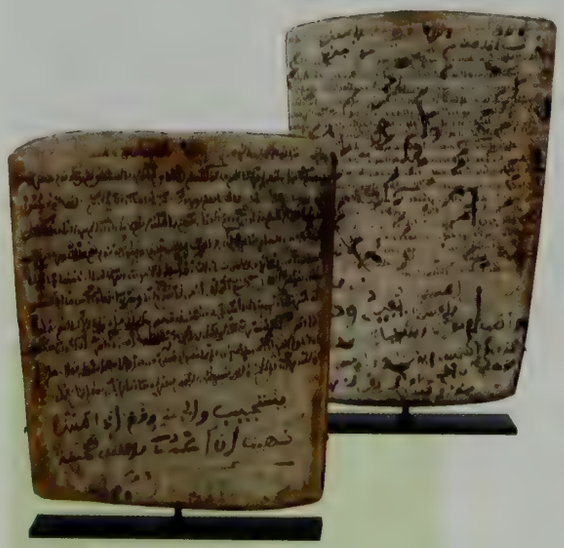
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Ring Cycle

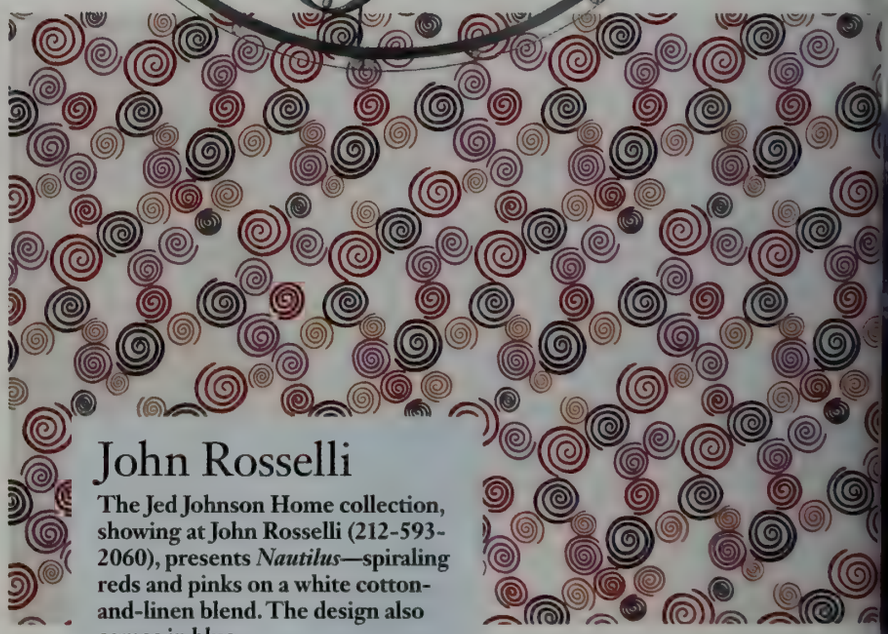
The Armillary chandelier, created by designer David Iatesta (410-604-0360), has four independently moving rings. The globe, from which light emanates, is swathed in 5,416 hand-cut crystal beads that take one week to install.





Hedge Fun

At the San Francisco gallery Hedge (415-433-2233; www.hedgegallery.com), a set of early-20th-century Moroccan marriage contracts, $5,800, written on cedar, mounted on steel bases, were a wonderful discovery.



John Rosselli

The Jed Johnson Home collection, showing at John Rosselli (212-593-2060), presents *Nautilus*—spiraling reds and pinks on a white cotton-and-linen blend. The design also comes in blue.





The Best of Times

Danish artist Arne Bang, a favorite of **Lee F. Mindel**'s, created a low bowl, $375, decorated with a deer done in relief. A brass bottle stopper in the form of a hand, $275, by Viennese designer Carl Auböck is among the mid-20th-century furnishings and accessories at Chicago's **Modern Times**.

Modern Times, 2100 W. Grand Ave. Chicago, IL 60612; 312-243-5706 www.moderntimeschicago.com

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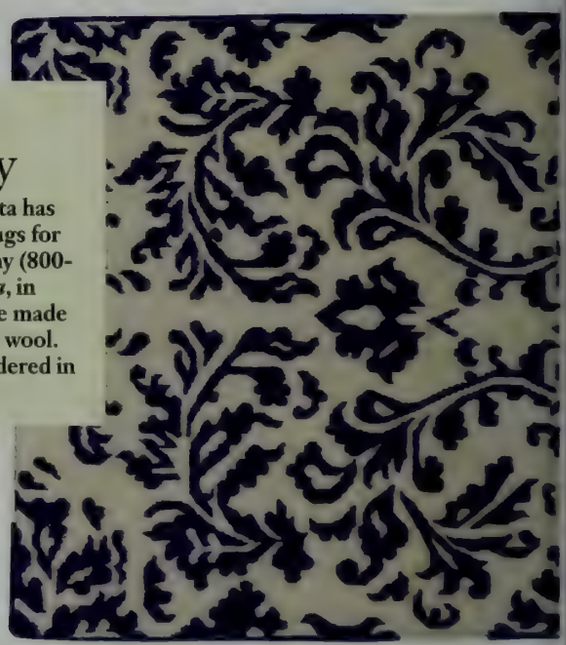
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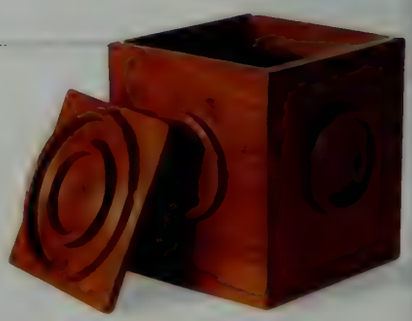


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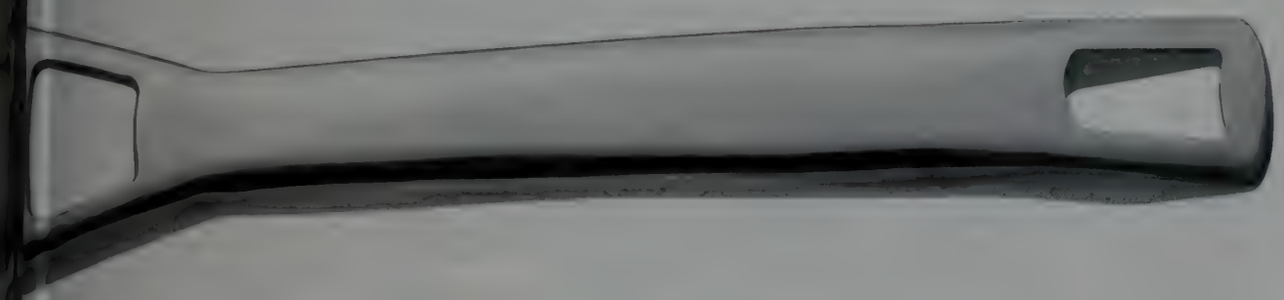
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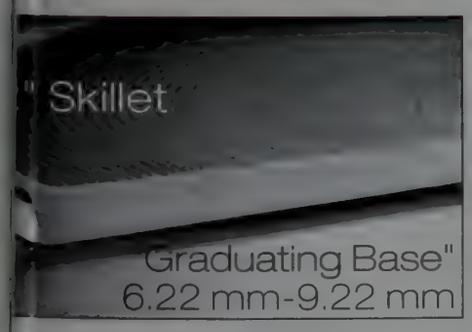
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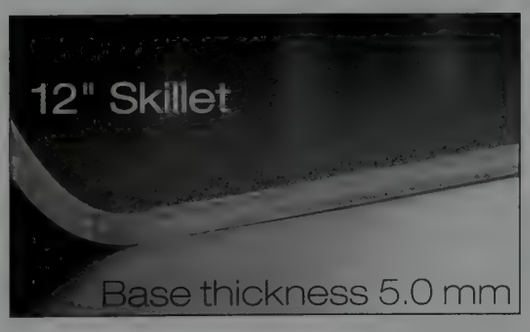
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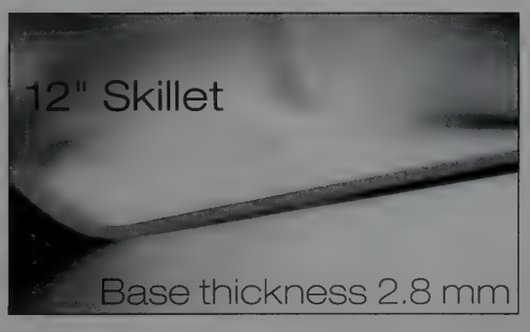
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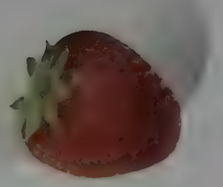
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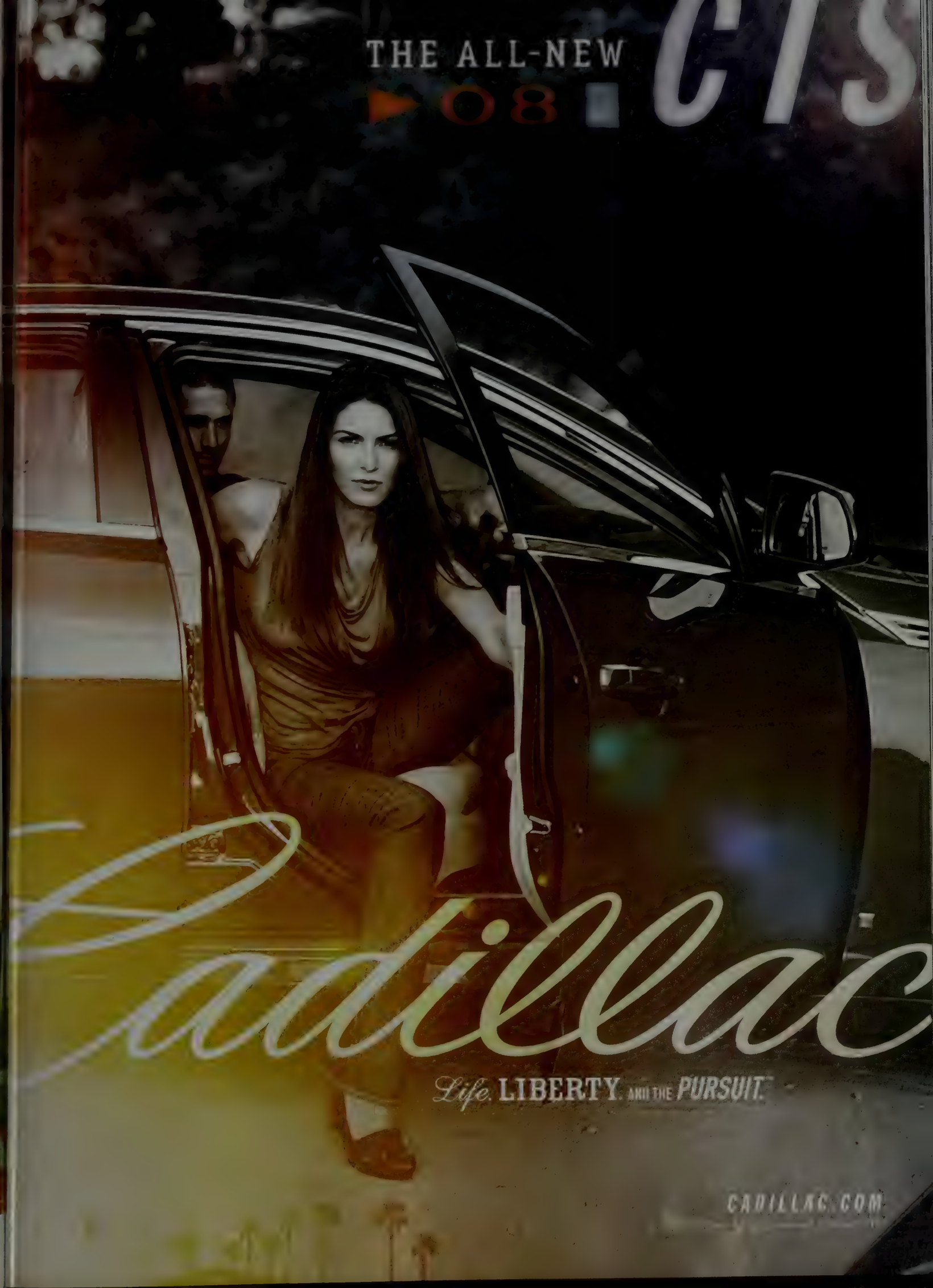




Rumah Jawa, the compound Leksmono Santoso designed and shares with his wife, Linda Robb Santoso, in Jakarta, Indonesia, comprises several 150-year-old teak Joglo houses that he had dismantled, relocated and reassembled on-site. ABOVE: The entrance. RIGHT: The great room.

AT ONE END OF THE architecture and design spectrum are houses influenced by Mies van der Rohe's celebrated "less is more" principle. At the other end are ones like Leksmono and Linda Robb Santoso's home in Jakarta, Indonesia, in which "more is more"—indeed, very much more. "There are 285 pieces in the Chinese room, a treasure trove of Yuan, Ming and Qing porcelain and ceramics, Buddhist altarpieces, and ritual items such as two Chinese

continued on page 144


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RIGHT: "In the Javanese tradition, a front terrace is important. It's for greeting visitors and entertaining and for watching the world go by," notes Linda Santoso. The teak bench is near a table made from a canoe. The antique dragon's head is from a village near Cirebon.

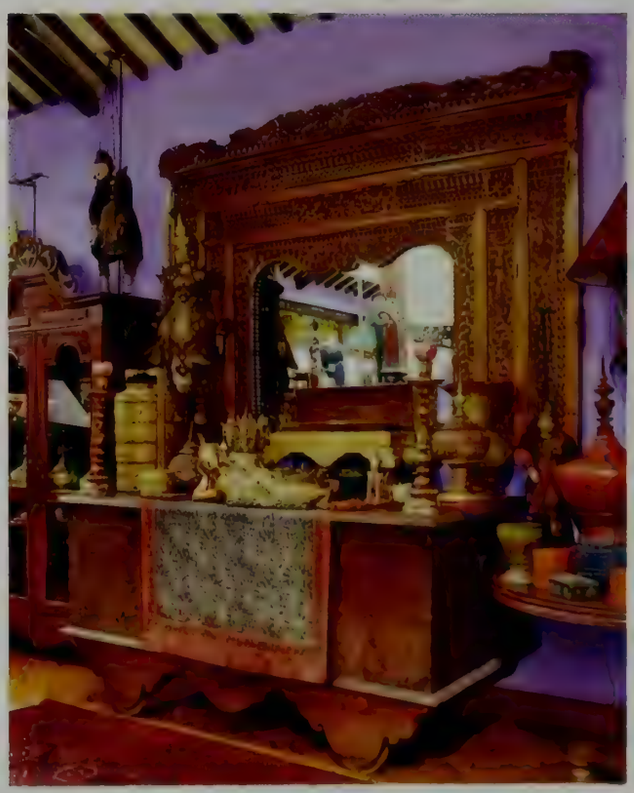
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wedding crowns embellished with jade, pearls and other precious stones," says Leksmono Santoso, whose businesses include Remote Destinations, a travel company he owns with his wife. The Asmat room contains more than 600 pieces of art, antiques and artifacts—shields, spirit masks and *omu* poles—from West Papua and serves as the couple's main dining room. The approach is decorative and maximalist. "Leks was born in Malang, in east Java, and spent over 25 years traveling throughout his country collecting objects, often buying items to support people in remote villages," Linda Santoso explains.

The name of their house is Rumah Jawa ("Java House"), and its style is Joglo, a combination of the traditional hou styles in the area around t Javanese cities, Yogyakarta a Solo. Leks Santoso search central Java for two years u til he located five 150-ye old teak houses. He had the dismantled peg by peg, tran ported them back to Jaka and had the pieces deposit in a rented lot. "Leks call in four architects to help hi but they just stared at these i mense piles of wood and did have any idea what to do wi them," says Linda Santos "Leks had his own vision, he drew up plans himself a acted as his own archite and contractor."

The house has been rea sembled behind a very hi

continued on page 1





"This house tells the story of Indonesia's history and culture," says Leksmono Santoso (above, with Linda). LEFT: A hand-carved mirror from Mojokerto hangs above an old Javanese rice box in a corner of the great room. Lacquered pieces from Myanmar are on the Dutch colonial table.


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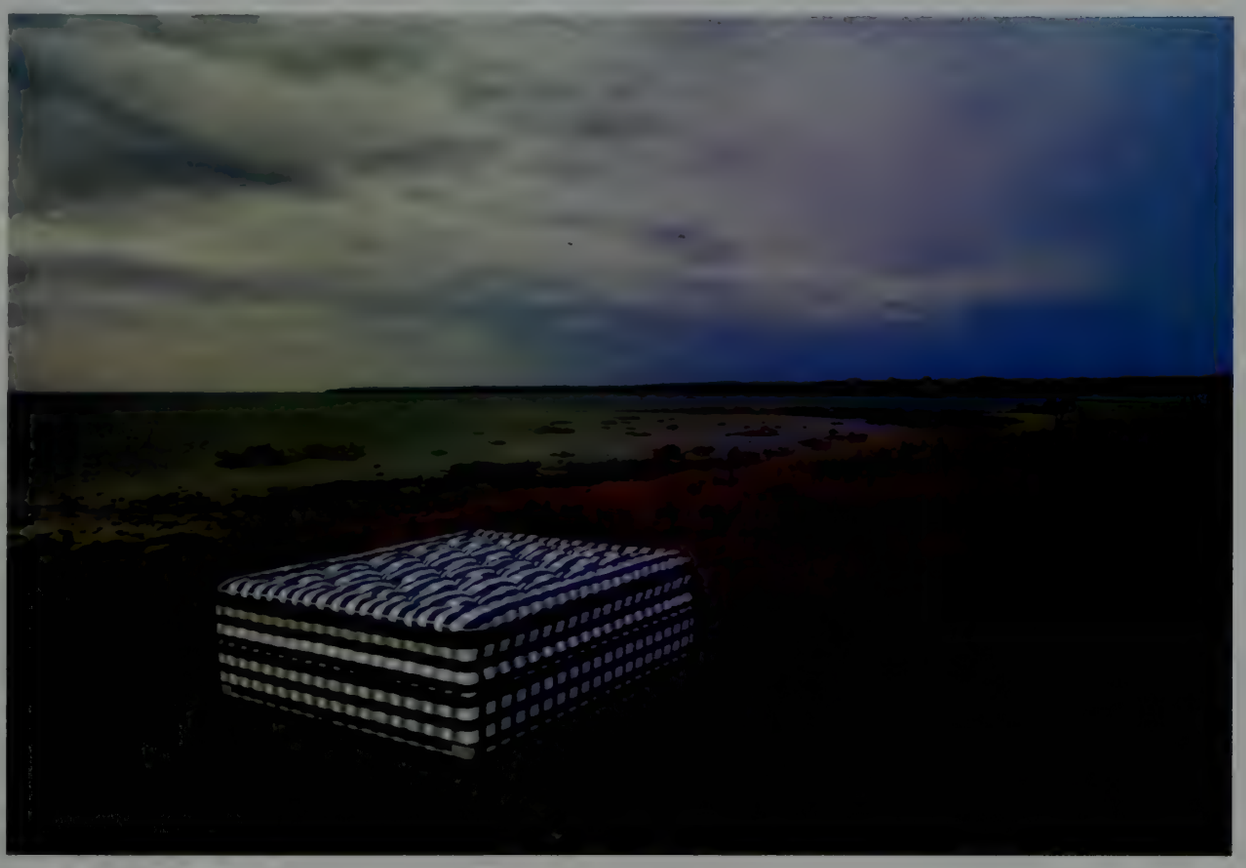
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"The dining room is orange, too," Linda Santoso says. "Leks and I both love color, especially against the background of the beautiful Indonesian teakwood."



Asmat and Korowai shields, Asmat spirit masks and *omu* poles are among the artifacts on display in the Asmat room, which the couple use as the main dining room. Teak chairs flank the Leksmono Santoso–designed tables, which are made from antique Madurese doors.

continued from page 144

carved front wall. Guests pass through teak entrance doors into the great room, which has a layered teak ceiling. Its predominant pieces of furniture include a round Dutch colonial table, a lighted display cabinet and a mirror with an extravagantly carved frame. The floors are teak, as they are throughout the house. A table lamp in the great room is made from an old Javanese puppet, and two aqua-green floor lamps were originally house pillars from Madura. Leks Santoso designed all the lamps in the house; their bases are fashioned from a variety of objects from islands in th Indonesian archipelago—a cestor statues from Sumb carvings from Nias; house pa els and ancestor poles fro West Timor.

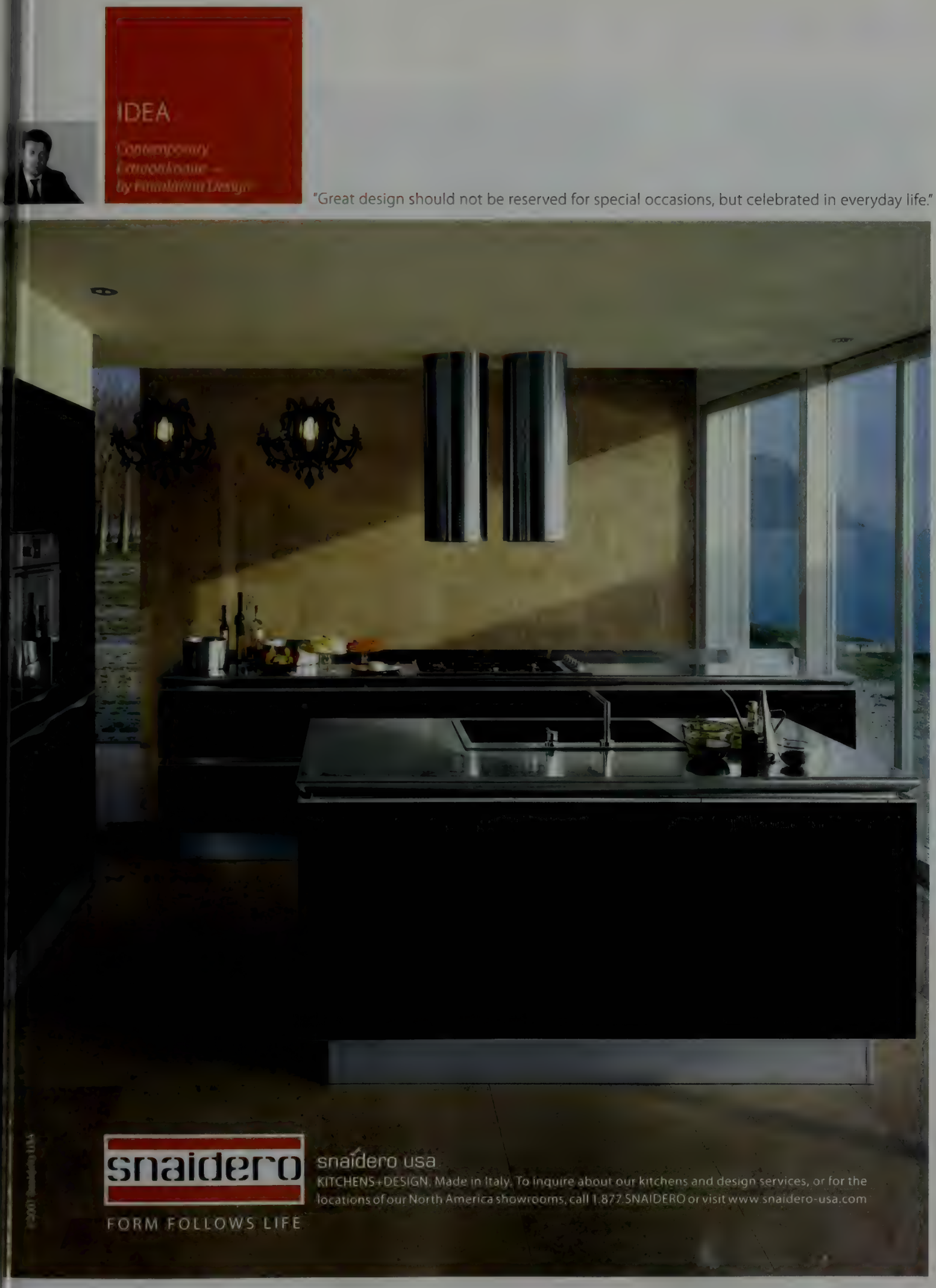
The walls of the great roo are deep purple. A room us by the Santosos as an office f their adventure and eco-tou ism business is forest gree Many of the rugs in the hou are vivid kilims from Afghan stan and Persian Baluch-sty carpets. The couple own ov 1,000 pieces of antique bat 40 pieces are shown at a time the orange-peach-painted b tik room. The Indonesian Pu pet Gallery, a room with a w designed with a special ra for displaying antique pu pets, is also painted shad of orange.

"The dining room is orang too," Linda Santoso says. "Le and I both love color, especial against the background of t beautiful Indonesian tea wood." The dining tables we created from antique carv Madurese doors that ha been adorned with gold le The tables are often set wi china designed by an Indon sian artist in a pattern bas on the characters from the I dian epic the *Ramayana*; Fren goblets in primary colors, lucky discovery in a Jakar flea market, complement t puppet china.

An even more ornate table on the front terrace, where t Santosos sometimes sip win A century ago the table w a 26-foot-long canoe, carv from a single tree. Leks Sa toso added an antique drago to one end of the table.

The oversize bed in the ma ter bedroom was designed b

continued on page 15


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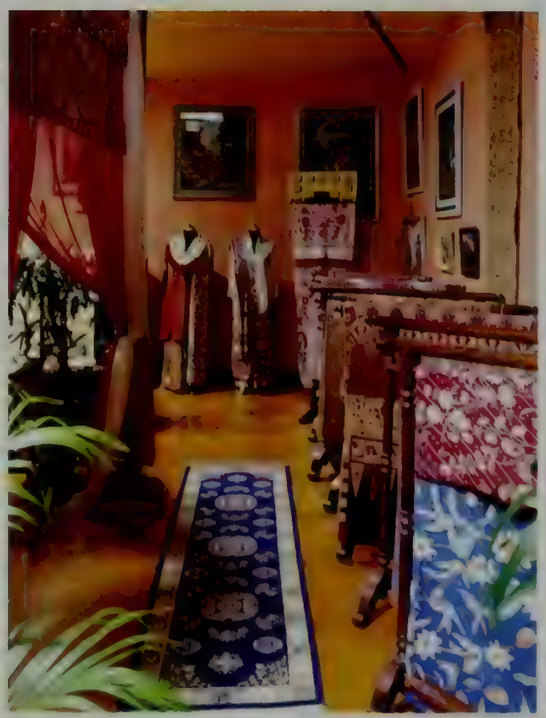
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the Santosos and made f them from pieces of old te The front of the bed displa a 100-year-old piece of Sum tran *songket*. The bedcoverin and pillowcases are ornamen ed with small inset silver pa els, handcrafted by silversmit in Yogyakarta. Next to the b is a massage table. "A Javane woman comes every Tuesd and Thursday evening to gi me a massage," Linda Santo says. "We have a number modern conveniences. Ce tral air-conditioning is rare Jakarta, but we have 24 air co ditioners, all painted to mat the colors of the rooms."

This one-of-a-kind Javane house has an asymmetric two-peaked roof—the taller in the shape of Mount Sem ru, the highest mountain Java—and sits in a residenti section of the city amid co ventional homes. It remin Linda Santoso of a Javane gingerbread house. Says Le Santoso, "I wanted a hou that would reflect my her tage and tell the story of t art and culture of this incre ible country." ☐

ABOVE: Asmat jewelry, artifacts and art hang on the walls in the couple's office. They have an eco-tourism business, so "Leks wanted an office that reflected that," Linda Santoso says. The figures are from Cirebon.

RIGHT: They showcase part of an extensive collection of antique batiks, 40 pieces at a time, in the batik room. A breakfast nook, draped in silk chiffon, is at left. FAR RIGHT: A hand-carved teak bed the couple designed dominates the master bedroom. The floor lamp is made from an Asmat ancestor statue.





THE NEW PERU



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Now more than ever, Lima stands apart as a metropolis both grand and global. With its glittering new architecture, stately homes and glamorous restaurants, this beloved historic city has of late been enlivened by dynamic Peruvian design.

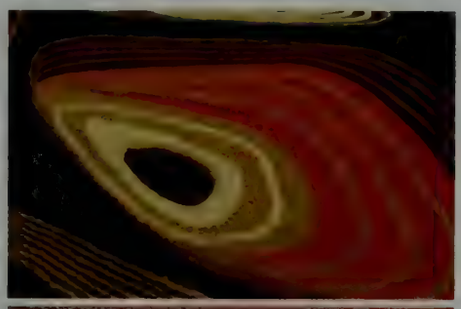
Travel along the elegant Avenida Arequipa, where the city's regal past abides in a majestic mix of Spanish and Tudor buildings. Take in the cityscape, and the new Peru shines through, made unabashedly modern by architectural firms such as Arquitectonica, whose skyline-defining contributions include the JW Marriott Lima Hotel, as well as other Lima landmarks.

Once inside these visionary buildings, design lovers will relish the interiors, including the work of designer Karim Chaman. Chaman's charming wool carpets and cushions bearing geometric patterns and boldly woven flowers lend a vibrant hue to the new Peru.

For those with a culinary longing, architect Jordi Puig continues to elevate both menu and setting at his restaurants. Plat du Jordi, his hot spot in the Miraflores district, fuses Peruvian classics with a contemporary flair. Culture-seekers in the area can also taste a convergence of old and new Peru at Puig's Café del Museo in the famed Museo Larco.

The eye-catching La Rosa Nautica, perched on the Lima Beach Circuit, offers sweeping views of the Pacific as well as Peruvian and international dishes. Another chic seaside idyll can be found at the restaurant Punto Blanco.

The modern movement extends beyond the city limits. Just south of Lima is a critically acclaimed residential project of Javier Artadi of the









From top: Lima's Miraflores district; a Karim Chaman design; La Rosa Nautica; JW Marriott Lima Hotel; Puig's Café del Museo.

Photo: Juan Francisco Melgar

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► Larco Mar



► Karim Chaman



► Cathedral of Lima - Hans Stoll















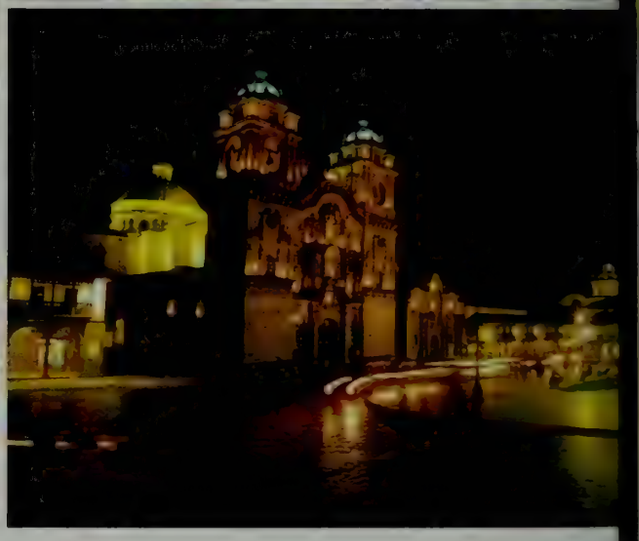












Clockwise from left: The Italian Art Museum in Lima; Machu Picchu; Compania Church in Plaza de Armas, Cusco.

Lima-based Artadi Arquitectos. A master of the minimalist box, Artadi pairs lean and luxe in creations such as a bright-white beach house that allows the sea and the structure to serenely coexist.

Cusco is for Collectors.

Travelers seeking to import the native creativity of this country will find a wealth of collectibles in the city of Cusco, in the south of Peru. The arts district of San Blas boasts contemporary artisans who perfect pieces from pottery to stonework to religious art, many of which are the stunning results of age-old traditions handed down through generations. Throughout the city, markets overflow with handcrafted items, such as alpaca and vicuña sweaters and scarves as well as silver jewelry.

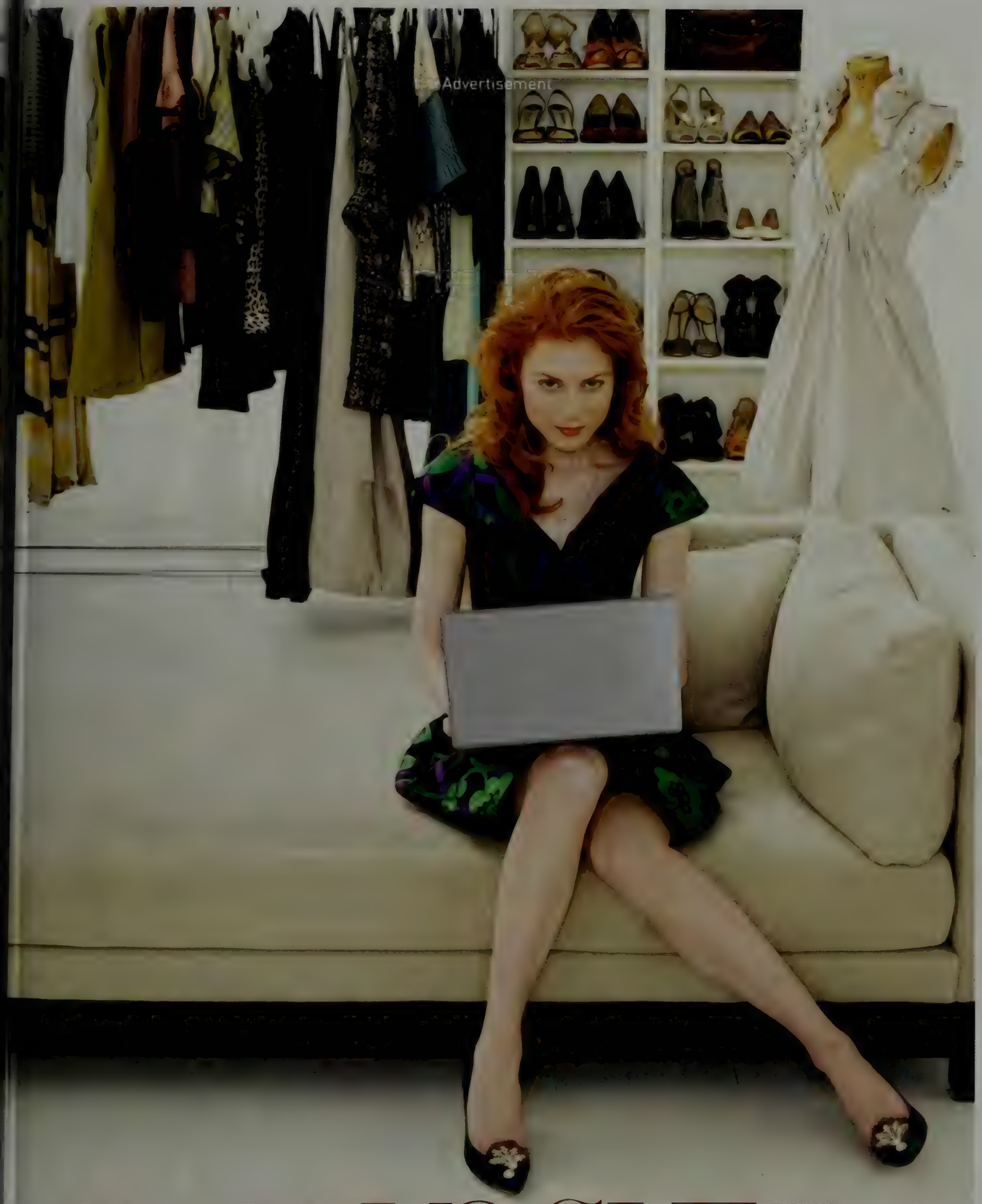
A stirring architectural *coup de grace* is, of course, the unmatchable Machu Picchu. The towering grandeur of this pre-Columbian Inca city-on-a-mountain provides epic context to engineering feats past and present. It also serves as a testament to the heights Peru has long strived for in imagining cities that celebrate the new–and yet stand the test of time.

FOR MORE INFORMATION, please visit **www.peru.info**.
You can also contact **iperu**, a tourist information and assistance program, at **011-511-574-8000**.

PLUS, see more of "The New Peru" this coming spring on the new public television series ***Moment of Luxury with Bill Stubbs***. Follow the AD 100 interior designer as he discovers firsthand the essence of local Peruvian culture, style and design. Check local PBS listings for air times.

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Living History

The Walled City of Pingyao Offers a Rare Glimpse into China's Past

By Patricia Leigh Brown



IT IS DAYBREAK IN PINGYAO. Along narrow dirt lanes and behind steep courtyard walls, one of the last vestiges of Old China awakens. A watermelon vendor bikes down Ming Dynasty streets, his rotund wares balanced precariously on his handlebars. In the gray shadows of the ancient crenellated city wall, rebuilt in 1370 and one of the few intact city walls left in China, an intrepid band of ladies is engaged in Chinese hip-hop aerobics, their frenetic whirl barely noticed by fellow early risers doing tai chi.

This is not the China of the headlines: the China of six-lane ring roads, Trump-like shopping plazas and Olympian architectural aspirations executed by international gold-medal architects. But in a country that is reinventing itself more rapidly than any other in modern history, whisking away thousands of historic buildings in the process, the precarious survival of Pingyao, a rare repository of Ming and Qing vernacular architecture and urban aesthetics—much of it, sadly, in poor repair—may be the most novel development of all.

In a sense, the entire city is a living hieroglyphic. Declared a World Heritage Site

continued on page 158

ABOVE: The charming ancient city of Pingyao—whose massive 14th-century defensive wall is one of the best preserved in China—dates back about 2,700 years. BELOW: A lacquerware shop in the heart of the city. Because cars are restricted, bicycles are a main source of transportation.

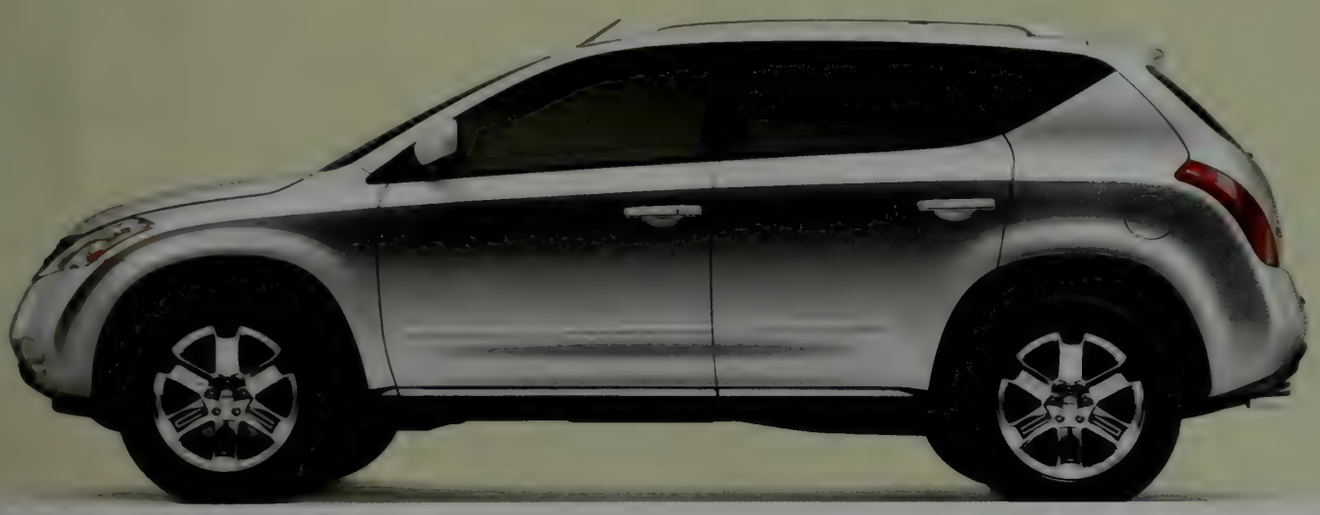


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LEFT: Red lanterns, ornamental friezes and long courtyards are traditional to *sibeyuan*, or family residences, many of which have been converted into "folk hotels." ABOVE: The Market Tower rises from the city center.

This is not the China of six-lane ring roads, Trump-like shopping plazas and Olympian architectural aspirations.





ABOVE LEFT: Beyond the city walls is the Shuanglin Temple, known for its painted clay statues. LEFT: Ming and Qing Dynasty houses crowd the old town.

continued from page 156

by UNESCO in 1997, Pingyao was for a brief flicker in time the Wall Street of China, located midway between the imperial Xi'an and what is now Beijing. Travel across China's northern plains was treacherous, requiring armed escorts. So in the early 19th century Pingyao merchants savvily introduced paper remittances, liberating traders from carrying silver and gold. The city bustled with establishments like the Rishengchang Exchange Shop, now a museum. Wealth from trade had given rise to fortresslike manor complexes such as the 313-room Qiao family compound outside Pingyao, the setting for Zhang Yimou's acclaimed 1991 film *Raise the Red Lantern*. It is now a Gracelandesque tourist mecca, complete with souvenir stalls—an ironic fate for residence that was viewed b Communists as an embarras ing symbol of capitalism ar served as a local party schoo

But history is fickle: The a rival of Western banking ha tened Pingyao's decline. T walk the city's streets toda or, better yet, one of its mo than 100 zigzagging lane is to be caught in suspende animation between the ol and new China. Noodle me tend sidewalk woks, and dus Lhasa apsos sun themselves o Qing bricks. In Pingyao, th sorry preservationist know as poverty conspired with dry climate to embalm one China's last largely unspoile urban streetscapes.

The city's location in Shan province, the epicenter of th country's coal industry and on of the earth's most pollute places, presents a compellin paradox: In the heart of darl ness, where a scrim of gra deadens the soul and ofte obliterates the sun and moo many of China's most signif cant buildings reside. The prov

continued on page 16

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LEFT: A typical shopping street in Pingyao, which was the center of China's banking industry—and the site of the country's first bank—in the 19th and early 20th centuries.

Poverty conspired with a dry climate to embalm one of the country's last largely unspoiled urban streetscapes.





ABOVE CENTER: The dramatic Hanging Monastery, a five-hour drive from Pingyao, was founded about 1,400 years ago; it was most recently restored in the Qing Dynasty. ABOVE: The Nepalese-style Big White Pagoda is a symbol of nearby Wutai Shan.

continued from page 158

ince, one of the country's poorest, is home to more pre-1300 structures than in all the rest of China. Among them is the East Hall of Foguang Monastery, a superb Tang Dynasty temple erected in 857 on Wutai Shan, a lush, mystical 2,000-year-old cradle of Chinese Buddhism. Farther to the north lies the so-called Hanging Monastery, or Xuankongsi, a vertiginous feat of architectural engineering improbably attached to a sheer cliff face by plank rods and suspended bridges.

In Pingyao, the family residences, or *sheyuan*, are architecturally distinctive, with steep roofs angled inward toward elongated courtyards. Their placement still echoes strict feudal mores: Peasant houses face onto internal side lanes, and gentry houses face wider streets. Of the city's 5,000 or so residences, about 450 are considered historically and architecturally significant, though many languish. It is virtually impossible to walk down Pingyao's narrow passageways without encountering the extraordinary—300-year-old timber doors with decoratively arranged studs indicating status; quotes from Chairman Mao's *Little Red Book* in faded calligraphy; stone wall niches smashed in the Cultural Revolution; a centuries-old coal-heated kang bed glimpsed through latticed windows.

Pingyao is said to resemble a tortoise, its head the southern gate. Despite modern intrusions, the plan remains basically true to Confucian doctrine, with the main north-south street terminating at city gates. The adage "left ritual, right civil" still holds: The west side is devoted to civic structures, the east to ritual buildings like the Confucian Temple, rebuilt in 1163.

The challenges for historic preservation in Pingyao, however, are immense. Over the past decade dozens of courtyard residences have been converted into "folk hotels" geared

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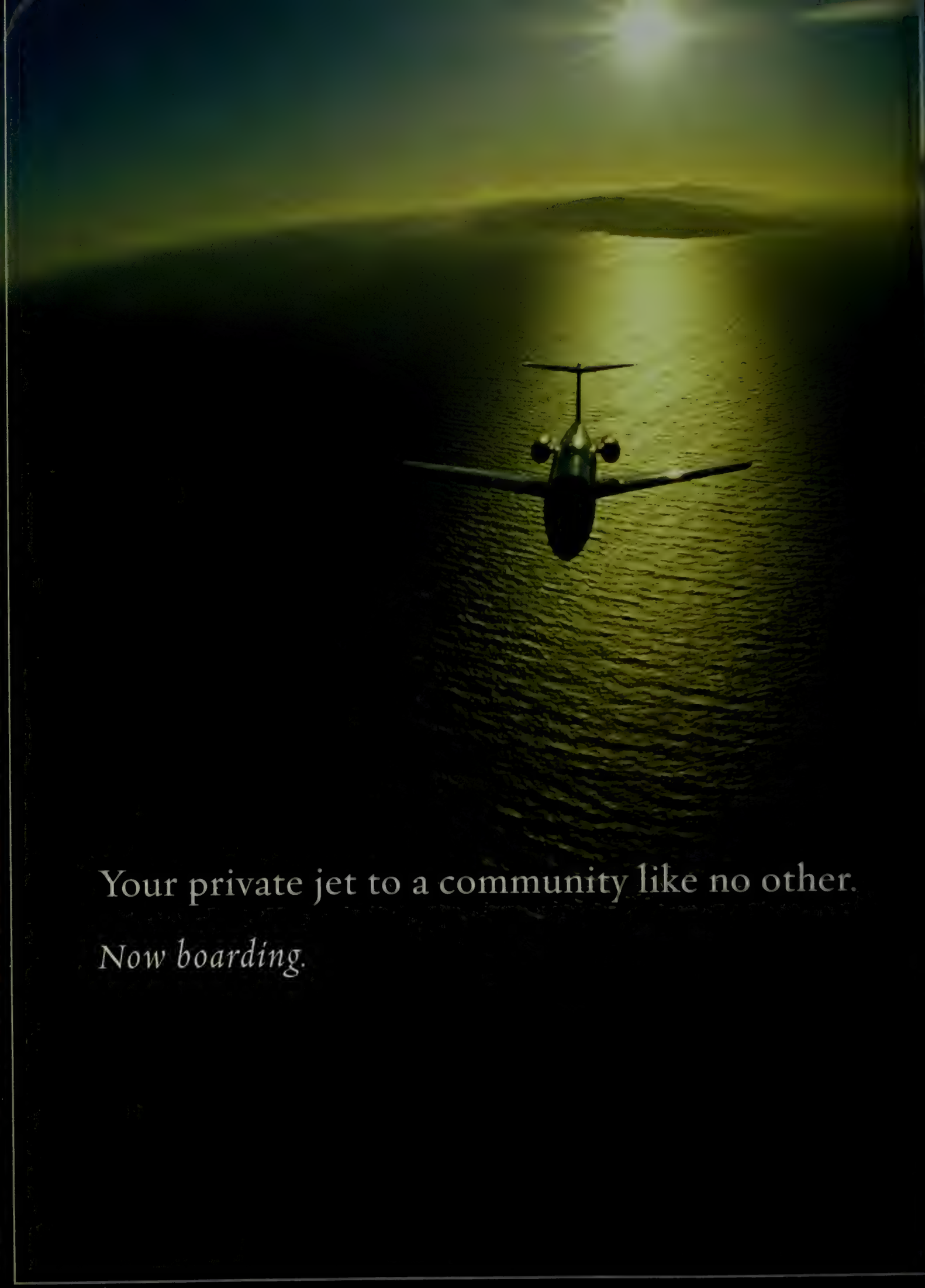
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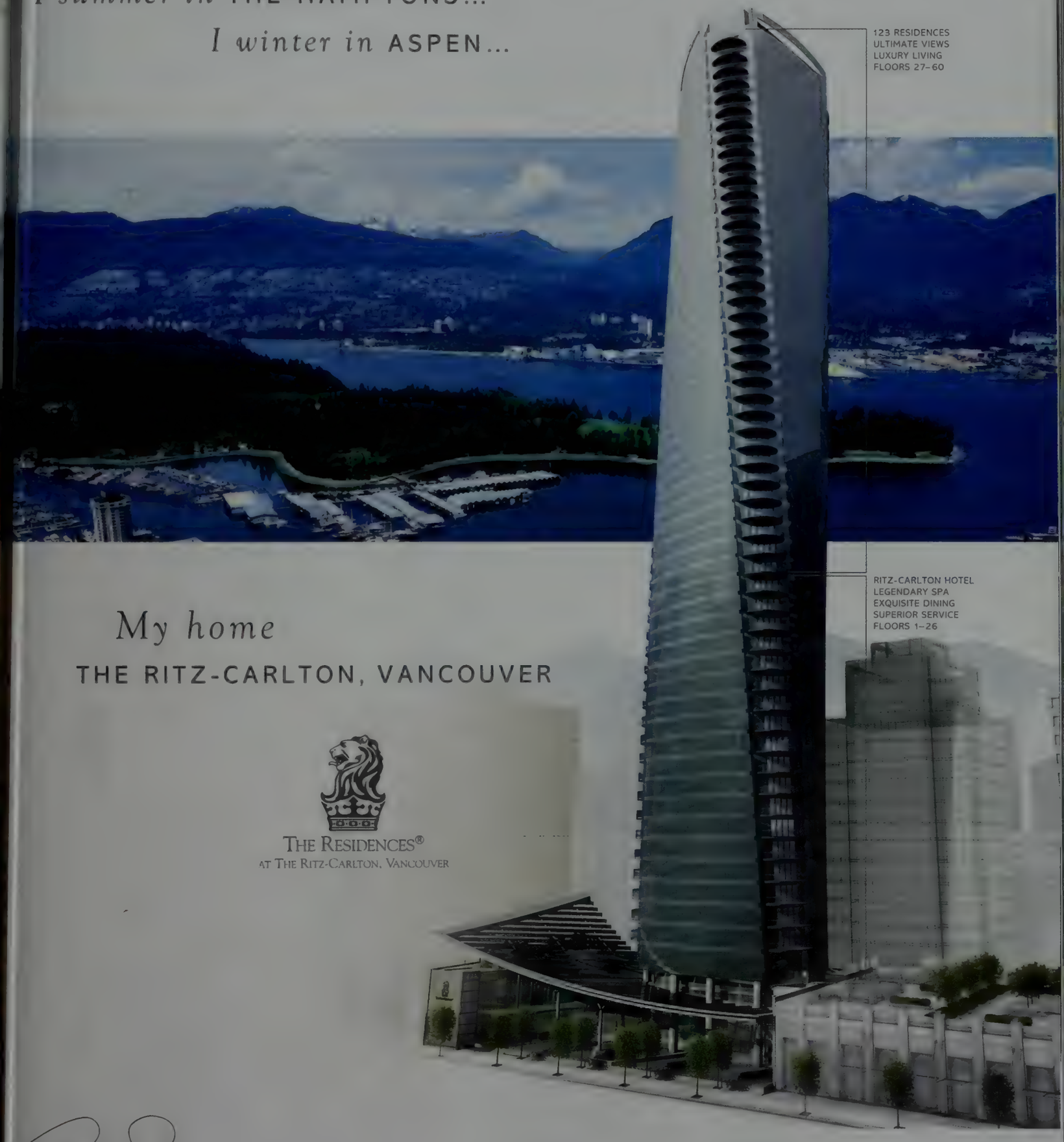
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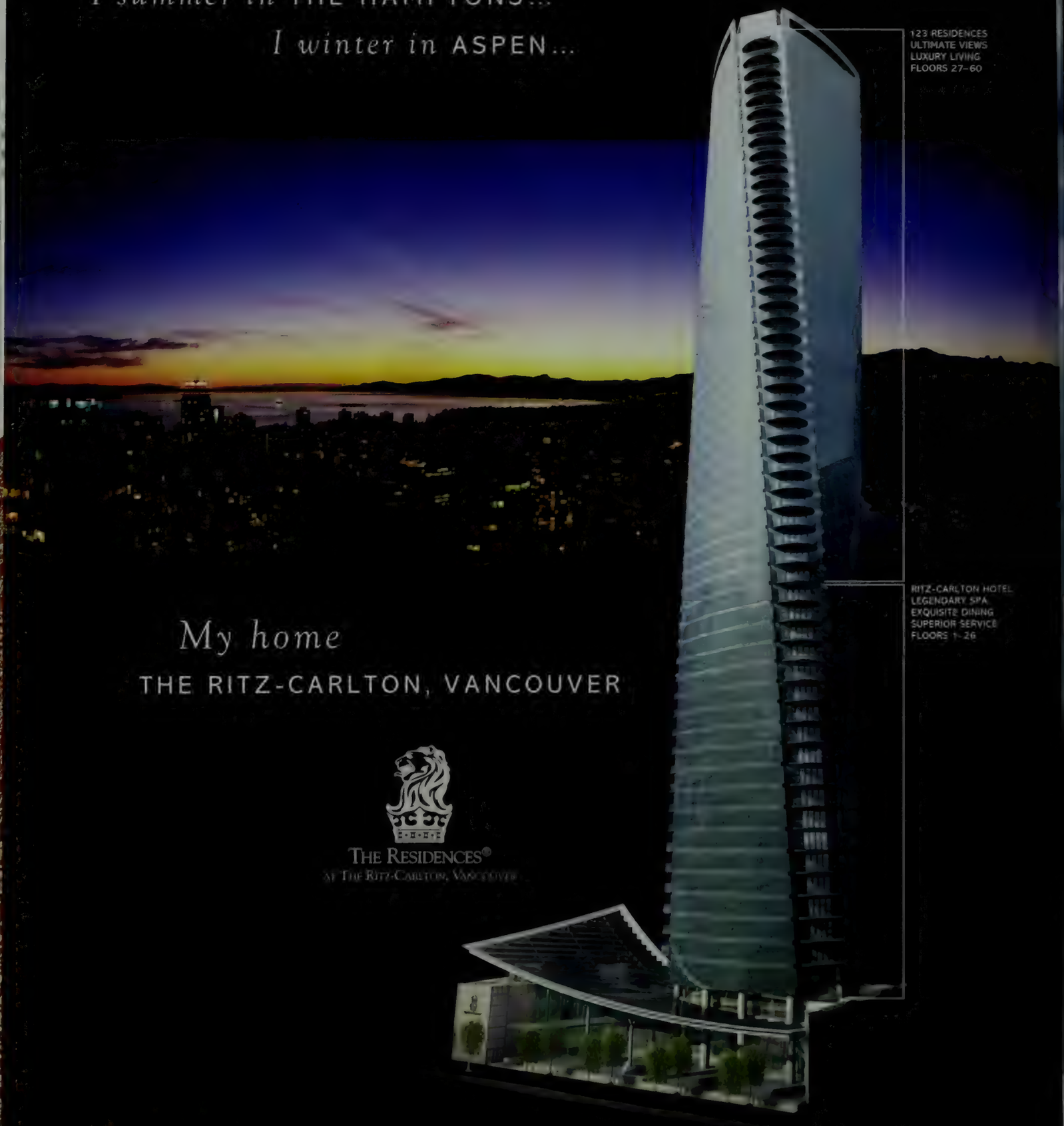
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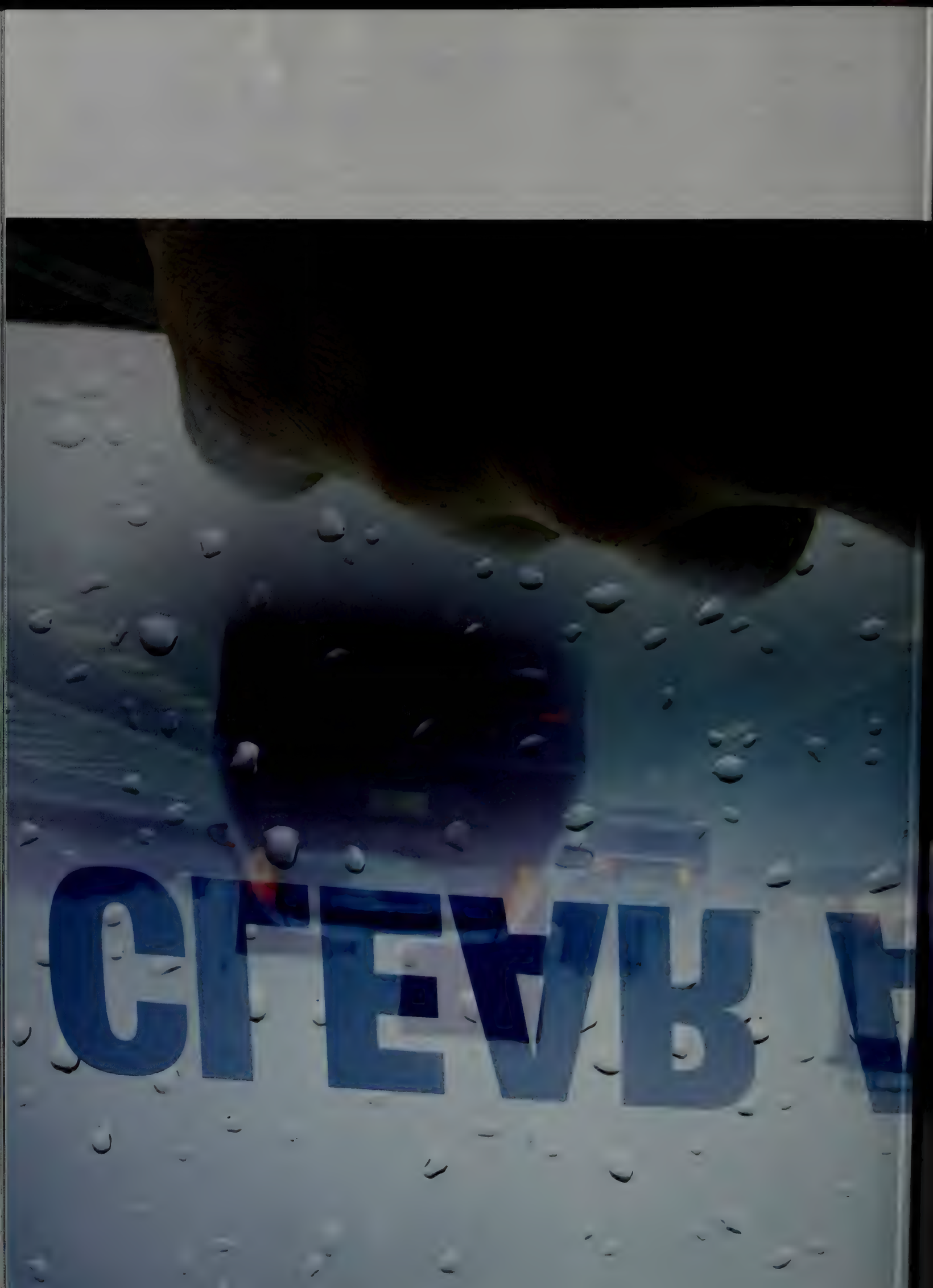
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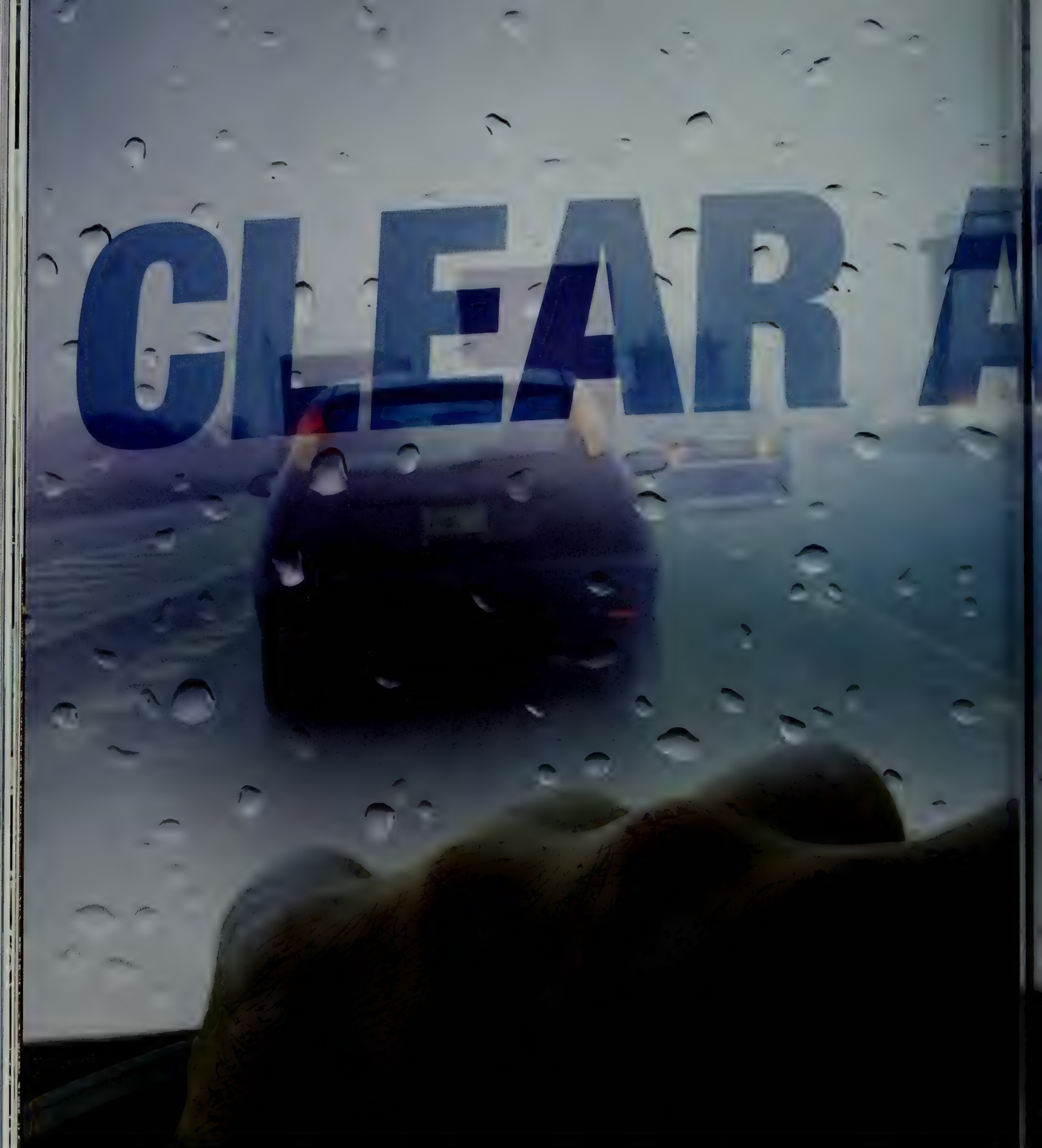
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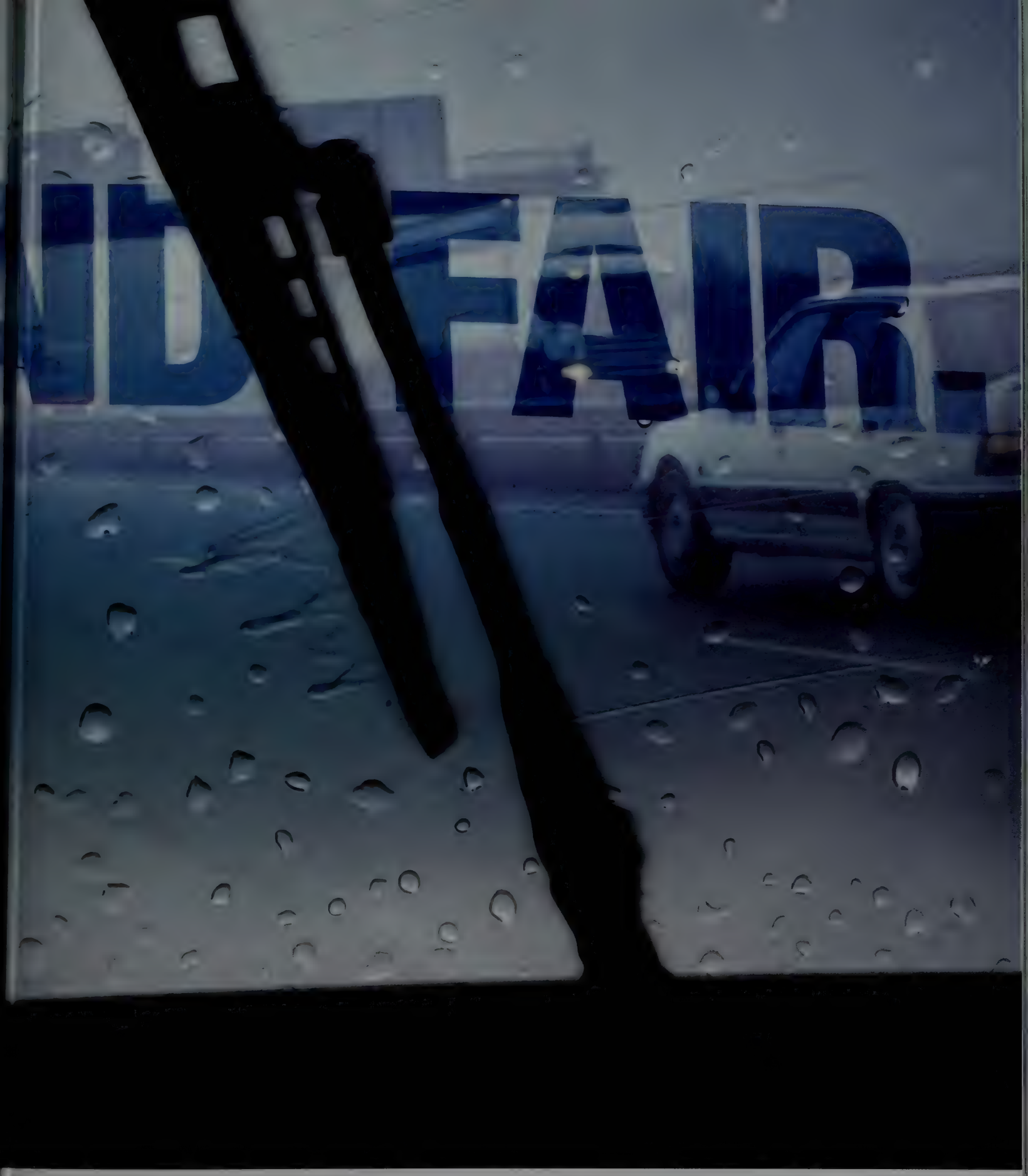
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ward newly affluent Chinese tourists. A w superhighway links Pingyao to Bei- via Taiyuan, and the Olympic torch l pass through the city. The threat of ve olde" inauthentic-feeling Pingyao reases with every passing month, with ry new curio vendor from outside of n hawking phony daggers and your- me-written-on-a-grain-of-rice.

In the 1950s individual residences were nverted into shared housing for up to ht families, resulting in unsightly con- te-block additions. Since then the popu- on has ballooned to about 30,000. (Cars ve largely been banned from the ancient y since the World Heritage listing.)

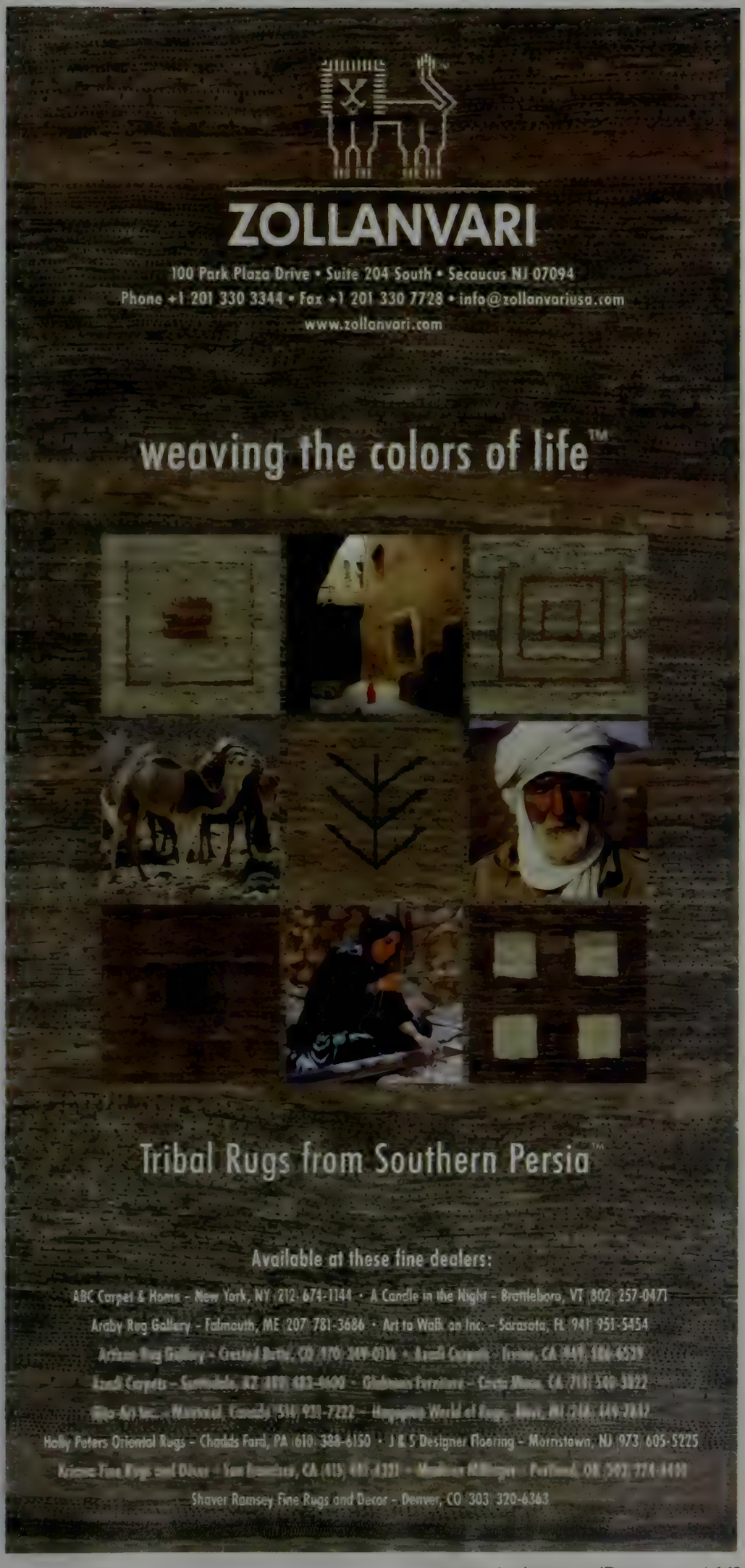
A recent decision to move some people new Pingyao, a freshly built satellite city tside the ancient walls, has triggered ntroversy. Many residents, especially unger ones, would gladly choose a new artment with clean tap water, plumbing d access to automobiles over the con- raints, however picturesque, of the an- nt city. But those who live in the ancient y are, of course, its natural curators.

There is a growing concern that the in- ngible qualities that make Pingyao Ping- o—vendors selling noodles in the shape cats' ears, for instance—may succumb economic development and "a tsunami tourism," in the words of Jeff Morgan,

Shanxi province is home to more pre-1300 structures than in all the rest of China.

e executive director of the Global Heri- ge Fund, a Palo Alto, California–based rganization. The GHF recently cospon- ored a conservation plan for Pingyao ith Shanghai's Tongji University. The Chinese, notes Nancy Shao, director of he university's urban planning depart- ent, "have pride of big monuments, but rban conservation is just beginning."

Once, virtually every Chinese city had wall. Pingyao guidebooks are fond of eciting the vital particulars—the 3,000 renels, the 72 towers, the parapet walls easuring about 32 feet high. But in go- g-going-gone China, what lingers in he mind is not the details but the city's timate embrace. □



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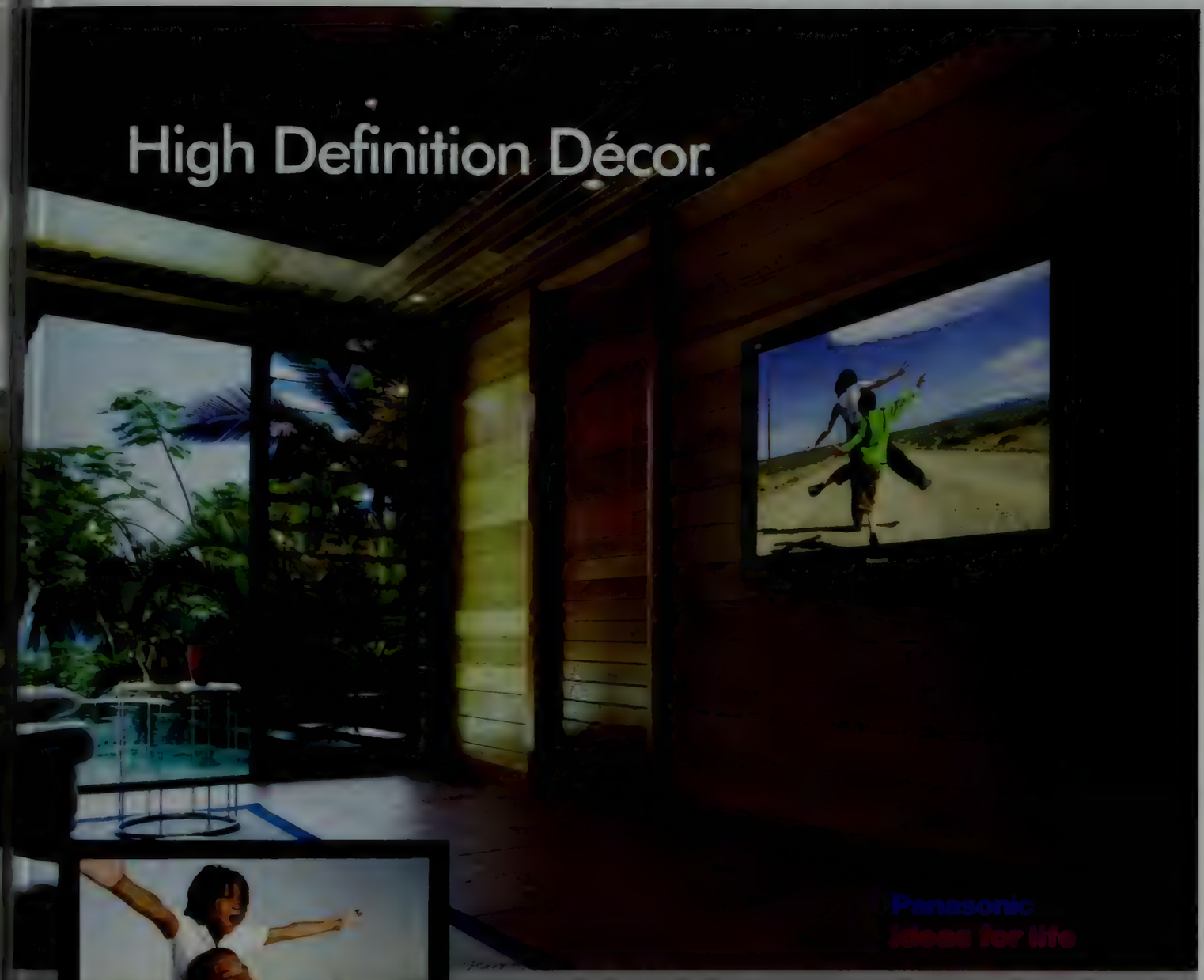
A Contemporary House on the Links



Following in the Pacific Northwest's rich tradition of wood houses is a two-story residence completed in 2005 by Seattle architect Tyler Engle. The cedar-sided, metal-roofed house sits on roughly half an acre, just off the eighth tee of the Canterwood Golf and Country Club in Gig Harbor. Engle's 4,628-square-foot open plan is thoroughly engaged with nature, thanks to his generous use of windows and French doors. There are four bedrooms and 4.5 baths. $1.58 million. *Call 253-225-4362.*

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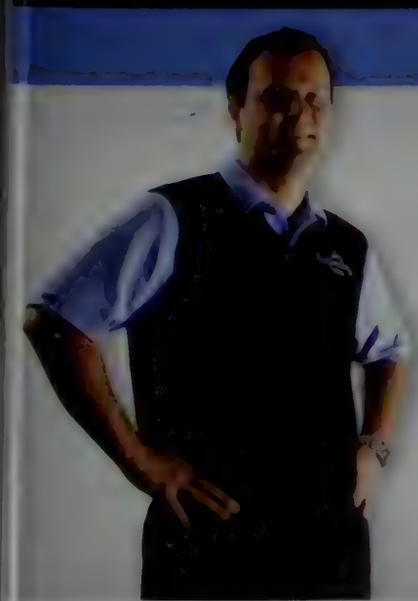


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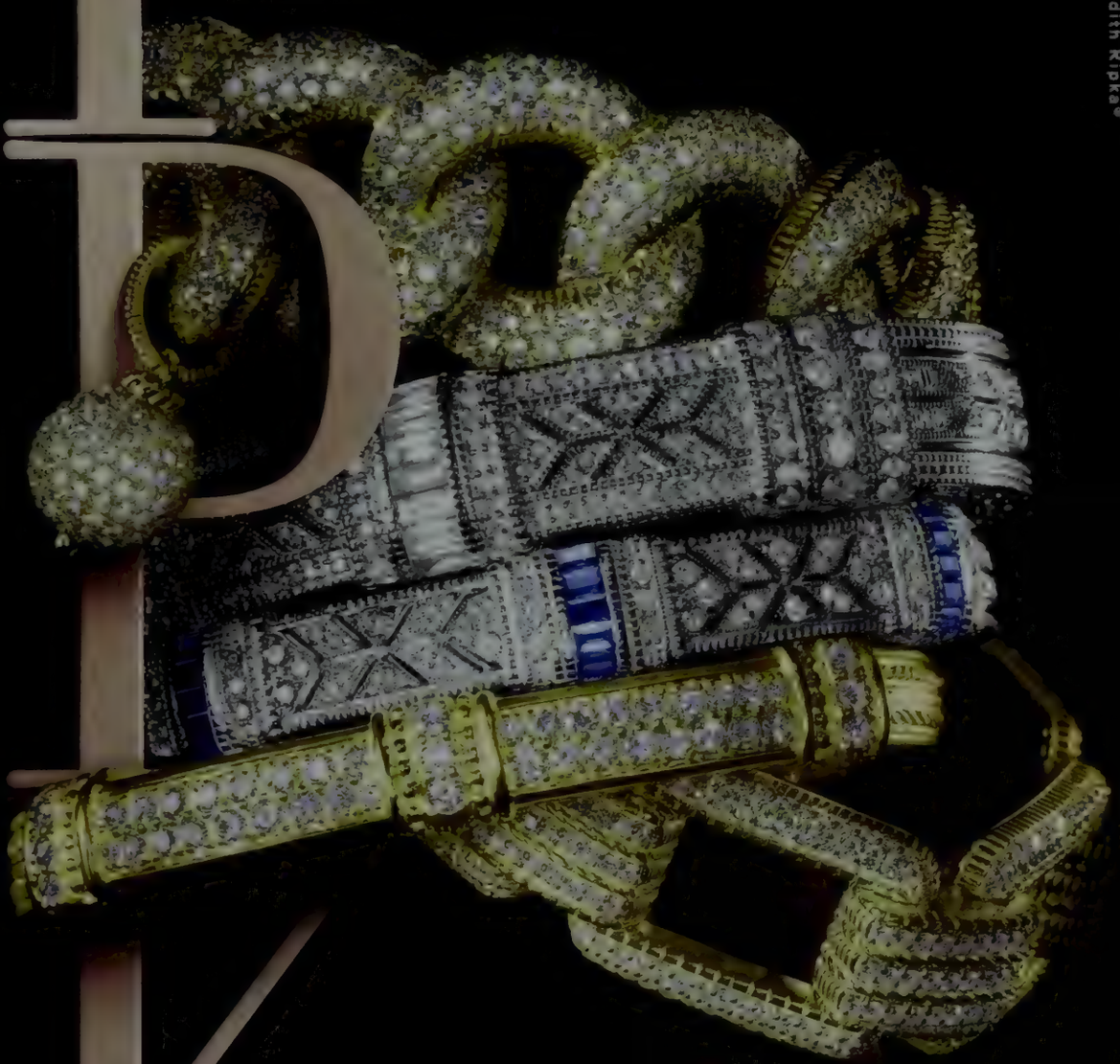
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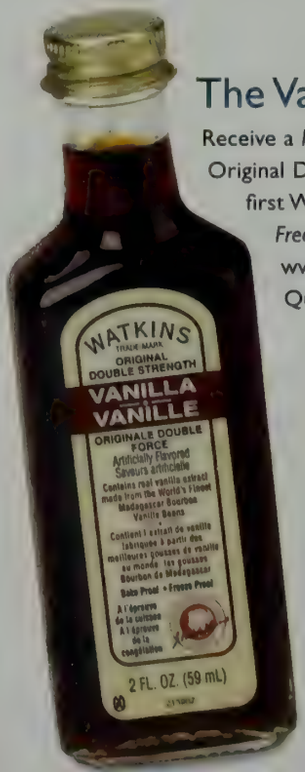
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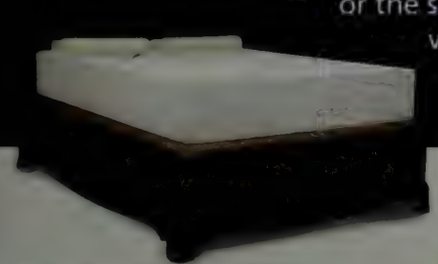
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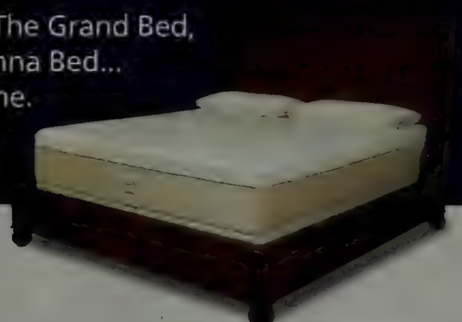
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continued on page 176







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MODERN ELEGANCE

LUXURIOUS AND SERENE, A NEW BREED OF COUNTRY HOUSE TAKES ROOT ON LONG ISLAND'S NORTH SHORE



Architecture by Shope Reno Wharton
Interior Design by Sills Huniford
Text by Gerald Clarke
Photography by Scott Frances

"The clients wanted an elegant country house into which we could weave their contemporary paintings," says designer Stephen Sills, of Sills Huniford, which collaborated with the architectural firm Shope Reno Wharton on a Long Island house. ABOVE: The living room has paintings by Gerhard Richter, left, and Robert Ryman. Armchair fabrics from Scalamandré. Stark floral on sofa and pillows.

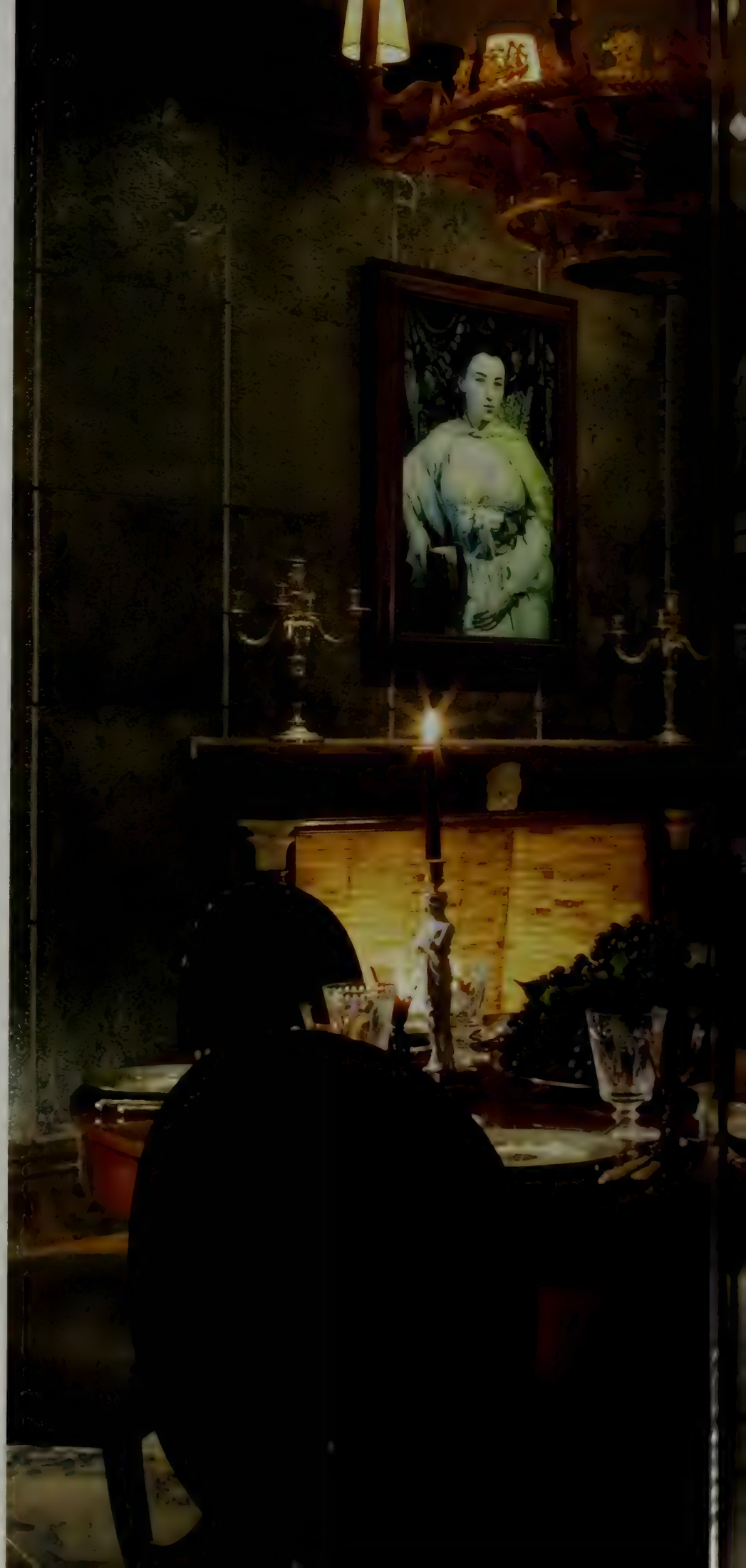
People talk inside their houses, and they talk outside. Some people talk to their houses. But very rarely do their houses talk back. An exception is a large and loquacious stone-and-slate house on Long Island's North Shore—*Great Gatsby* country. "The secret of this house is that it carries on a dialogue," says Stephen Sills, of the interior design firm Sills Huniford. "It's a dialogue between classical timelessness and the owners' modern art—the way they live today. It's about giving the past a nod yet respecting the present."

The owners, both active philanthropists in art and medicine, had lived nearby for many years. But they found their old house too confining when their four grown children, accompanied by spouses and children of their own, returned for visits. "It didn't have everything we wanted, a big enough dining room or family room," says the husband. "When this beautiful piece of property—22 acres—came on the market, we had a chance to do what we always wanted. We had a blank canvas."

Big rooms were not the only thing on their wish list, however. "We wanted a house that looked as if it had been there forever," says the wife. For her and her husband, that meant an English manor house, with a stone exterior and sloping slate roofs. They sat down with the architects—partners in the Greenwich, Connecticut, firm Shope Reno Wharton—and explained their needs and desires. When the firm's team returned with drawings, the couple made two small changes and said yes—what they saw on paper was exactly what they wanted. "We don't hem and haw," says the husband.

For the architects, the challenge was to create a house that was as large as the couple specified—it is 240 feet long, two-thirds the length of a football field—but not overwhelming. "We didn't want it to read like some giant massive block," explains principal architect Bernard Wharton. "The success of a house like this is to break it down into pieces that you can digest, pieces that relate to one another." Dormers are artfully placed, for instance, and there is not one roof but several, cascading gracefully like a series of waterfalls. "The overall reading tends to be symmetrical," says Wharton, "but there's a lot of subtle asymmetry that creates excitement and visual interest."

To make the inside as exciting as the outside, the couple called in Sills Huniford, which had designed their Park Av-





"I always loved the Spanish-leather-paneled walls that I saw in Paris 30 years ago," says Sills, who adapted the effect for the dining room using damask-covered panels. Over the fireplace is a photograph by Cindy Sherman. Stark chair fabric. Silver drapery fabric, Decorators Walk.



A 19th-century Russian mirror hangs over the mantel in the library, which holds a collection of African art and rare books. "All the furniture was selected because of its purity and because it goes well with a modern backdrop." Brunschwig & Fils chair and pillow fabric.

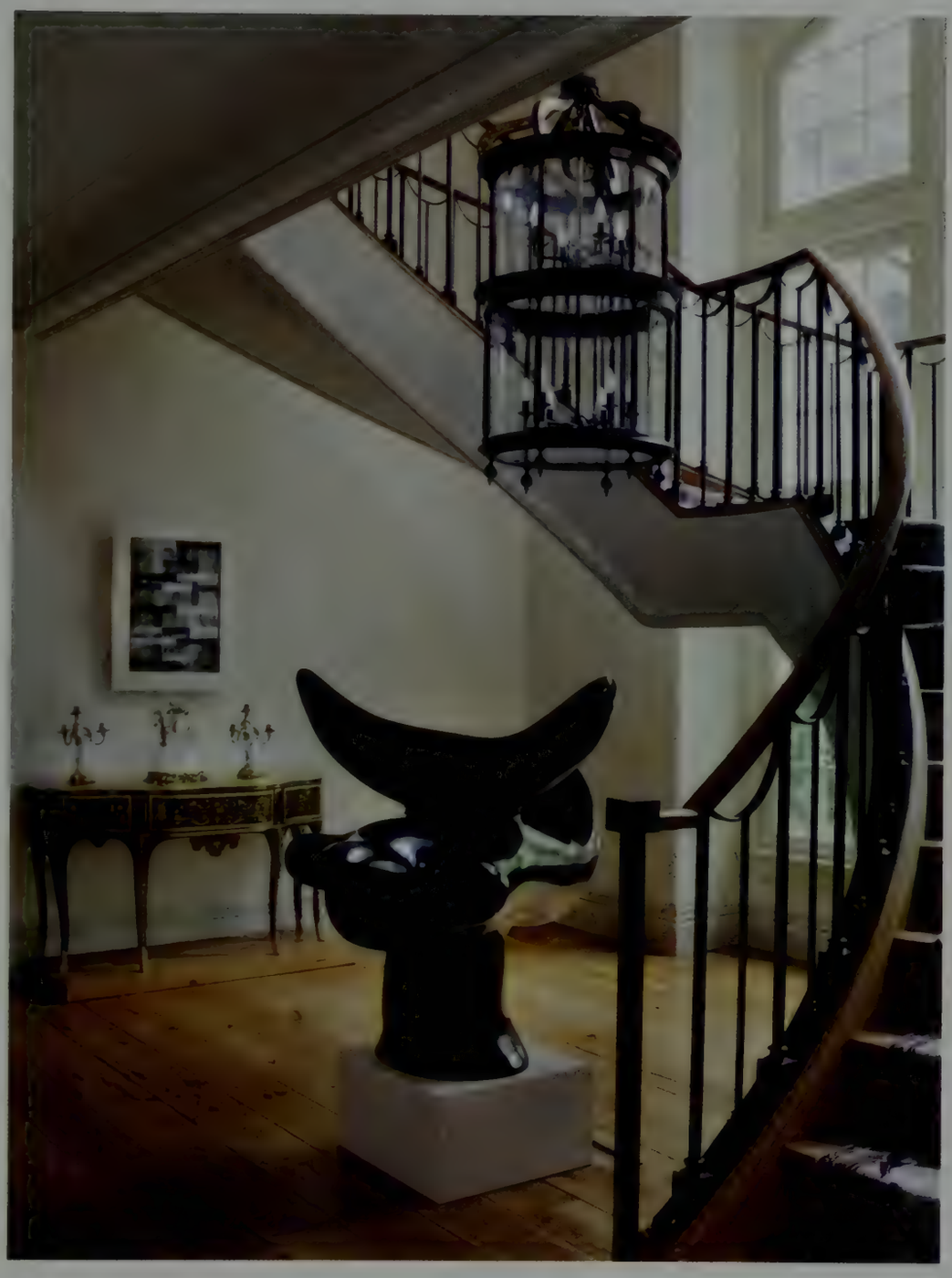
apartment (see *Architectural Digest*, ch 2001). "Ford and Stephen can do hing," says the husband. "They're exionally creative." For the designers, ination came from several sources. They e a slight bow to the houses of Sir Ed- Lutyens, the great English architect of early part of the last century, and they hello to nearby estates of the Gatsby But they made their real obeisance he country houses of the Low Coun—Belgium and Holland. "We wanted ore relaxed feeling," says Sills, "and we red our clients away from the English toward Northern Europe."

Passionate art collectors—Picasso, Ma- and Rothko are just three of the art- whose works hang on their walls—the uple welcomed the slight change in ection. The entrance hall floor is patned after one in a Belgian castle. With nterlocking black keys in Belgian black ne, it is as arresting as it is intricate. he Dutch and the Belgians have more ciful floor patterns than the English," ls notes.

Designers often travel long distances search out just the right lamp or table, d Sills and Huniford crossed the Atlanseveral times, often with their clients, to d what they needed. "We would go into small shop on the Left Bank in Paris," ys the husband, "where things were uffed so tightly that you could hardly e them. We would spot a Dutch light ture and look at one another and say, up, that's for the breakfast room.' Findg things like that was fun."

"Everything in our lives takes place thin a space that surrounds us," wrote e late Renzo Mongiardino, a designer hose work Sills and Huniford particurly admire. One of Mongiardino's signare effects was to sometimes cover walls ith what looked like embossed antique ather—to make a wall as much a work f art as a painting or a sculpture. It was n effect the partners had long wanted to uplicate. "Until this house we had never ad the opportunity to do it, at least on his level," says Sills. "But these clients ere so special that we finally could."

The result, in the dining room, is more han an homage to Mongiardino. Placng custom-designed damask imposed n canvas, the designers made walls that ook as if they are covered with silverafed leather panels. When light is reected from that sumptuous faux leather night, the room becomes seductive and premely glamorous. The owners wanted

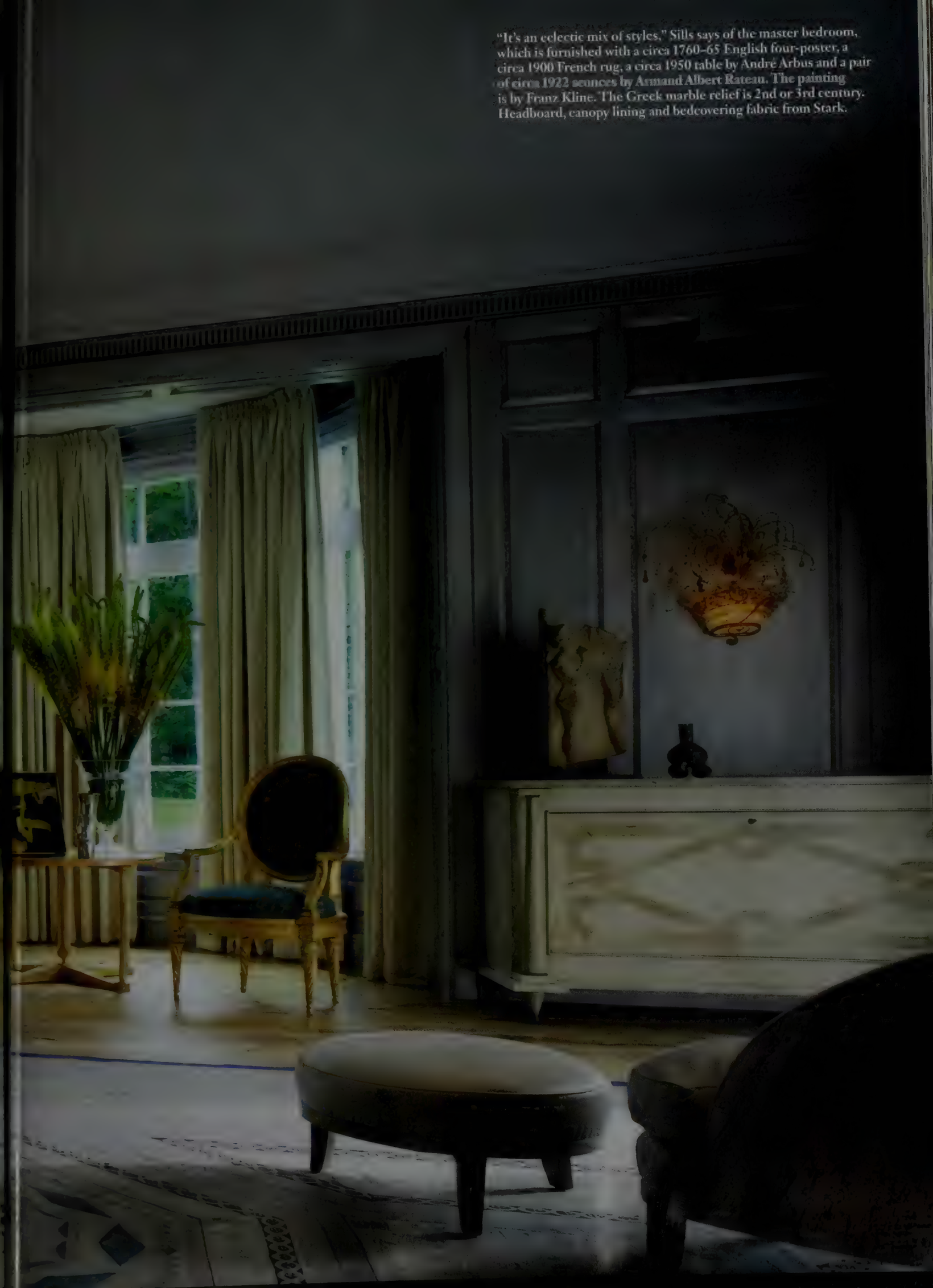


what the husband calls "a special feeling," and in the dining room—and all the other rooms—that is what they got. "Every time we walk into the house," says the wife, "we say to ourselves, 'Oh, this belongs to us! Amazing!' "

The rest of their family—three generations—is amazed as well. Sills and Huniford have not only designed an apartment for the wife's mother, but they are also doing a house for one of the clients' three sons. The couple's grandchildren, who, when they visit, spend most of their time in the basement recreation rooms, are still some years away from setting up their own households. But who knows? In 15 or 20 years Sills and Huniford may get calls from members of the fourth generation who also want houses with a special feeling. □

"The staircase has a Hollywood Regency–style handrail," Sills observes, "like something Billy Haines would design." A painting by Brice Marden hangs above a circa 1730 boulle marquetry table. The sculpture, *L'Oiseau Solaire*, 1966, is by Joan Miró. The lantern is circa 1790.

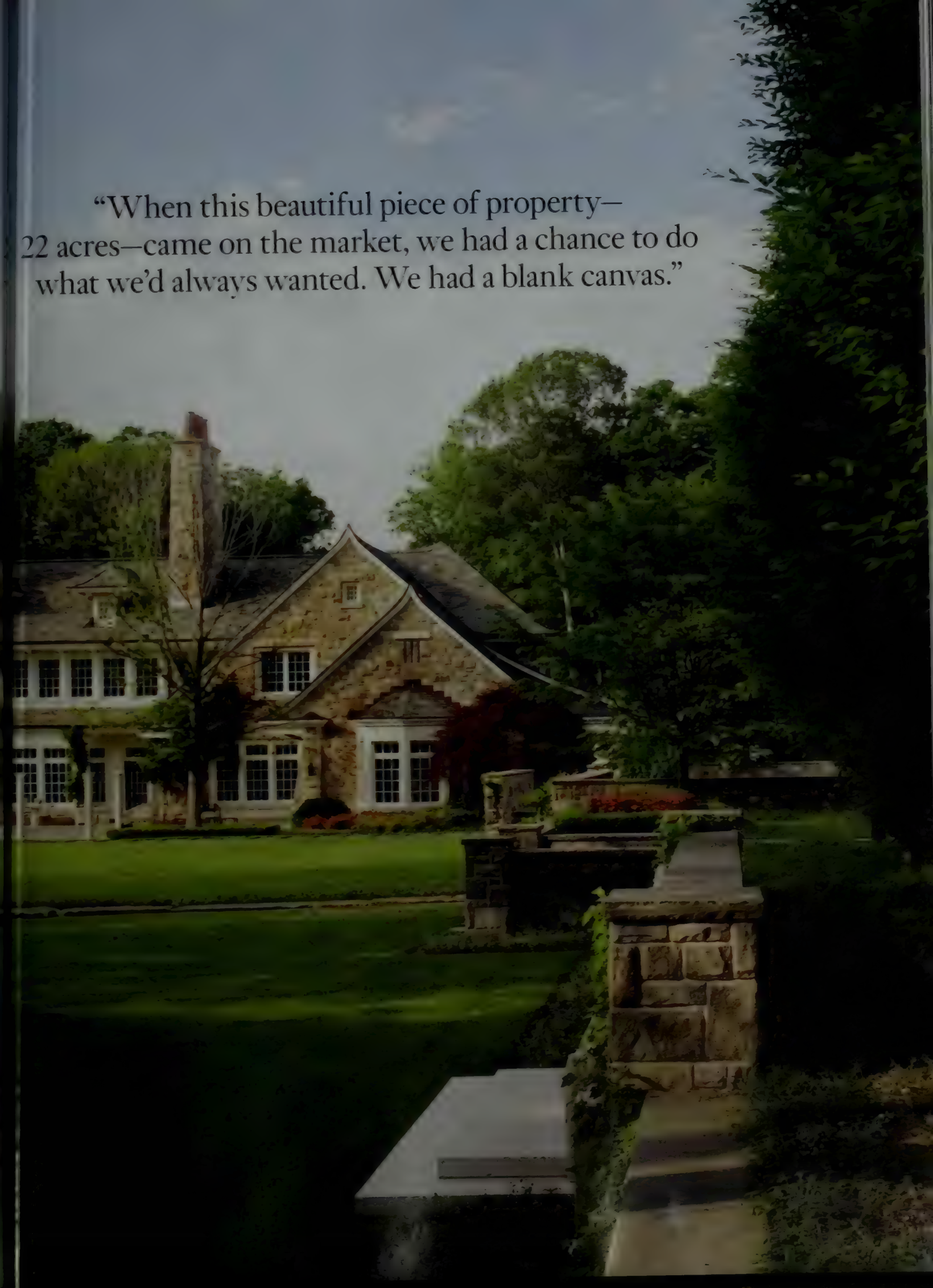




"It's an eclectic mix of styles," Sills says of the master bedroom, which is furnished with a circa 1760–65 English four-poster, a circa 1900 French rug, a circa 1950 table by André Arbus and a pair of circa 1922 sconces by Armand Albert Rateau. The painting is by Franz Kline. The Greek marble relief is 2nd or 3rd century. Headboard, canopy lining and bedcovering fabric from Stark.



The rear façade. "Conceptually, the scale of the house is constantly being broken down," says project architect Arthur Hanlon, who worked with principal architect Bernard Wharton. "Different roof shapes create a house that's exciting to look at. Multiple gables and dormers give it a very human scale."



"When this beautiful piece of property—
22 acres—came on the market, we had a chance to do
what we'd always wanted. We had a blank canvas."

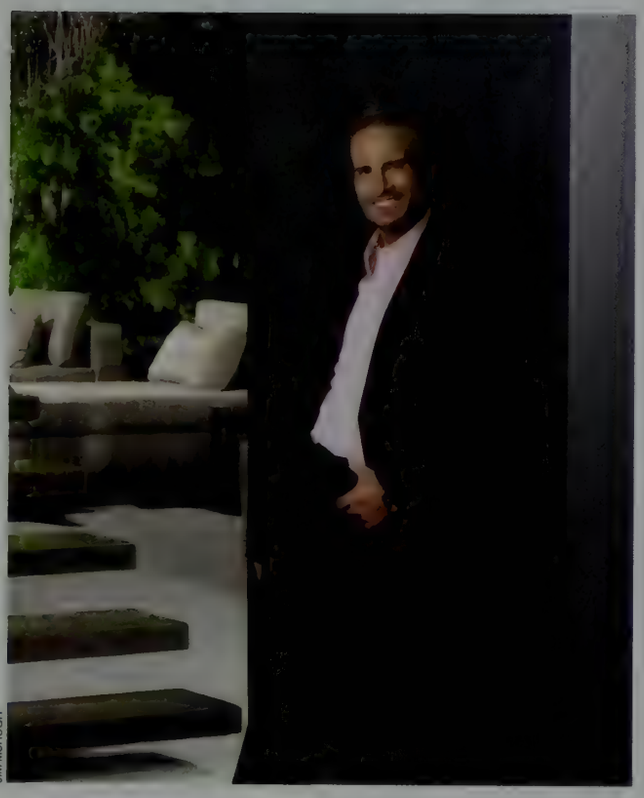


A rectilinear reflecting pool marks the front entrance to fashion designer Randolph Duke's hillside Los Angeles residence. Architects Austin Kelly and Monika Haefelfinger expanded and transformed the original house, adding a second level and opening the house to the site's 270-degree views of the city.

Architecture by XTEN Architecture
Text by Peter Haldeman
Photography by Mary E. Nichols

Glamour Rules Above Hollywood

ASHION DESIGNER RANDOLPH DUKE MAKES A STATEMENT IN THE HILLS



JIM MCHUGH



Duke (above) and interior designer Tobi Tobin collaborated on the house's finishes and furnishings. "We pretty much designed and made everything except for the antiques, which we peppered throughout," Duke says. LEFT: Vintage and modern pieces mix in the living room.

It's two weeks before the Emmys, and the dining room in the glassy hilltop home of fashion designer Randolph Duke is crowded with racks of long, glittering gowns. Duke's personal assistant and his press rep pace the airy rooms, glued to their cell phones. A large work crew is busy cleaning the decks that wrap around the house, extending its views from downtown Los Angeles to the Pacific Ocean. Harry, the designer's four-year-old Yorkshire terrier, leaps from sofa to sofa to monitor their progress. At the eye of the storm, the ginger-haired designer, in low-slung bell bottoms and a half-buttoned shirt, settles into a Louis XVI–style chair with a glass of ice water and the same breezy poise he brings to his regular appearances on the Home Shopping Network.

Duke, who grew up in Las Vegas, designed swimwear in L.A. before moving to New York, where he revived the moribund Halston label and later launched his own couture line. His creations regularly find their way to the red carpet—remember the form-hugging, crystal-beaded dress Angelina Jolie wore to the Golden Globes to pick up her Best Supporting Actress award for *Girl, Interrupted*?—but the designer is just as well known for The Look, the moderately priced clothing and accessory line he pitches on HSN.

When he returned to Los Angeles several years ago, Duke moved into a house in Santa Monica, but one day a For Sale sign at the foot of a driveway in a particularly panoramic stretch of the Hollywood Hills caught his eye. "My realtor and I were the first ones through the gate at the open house the next day," he reveals. "I didn't even have to look inside. I saw the views and pretty much knew."

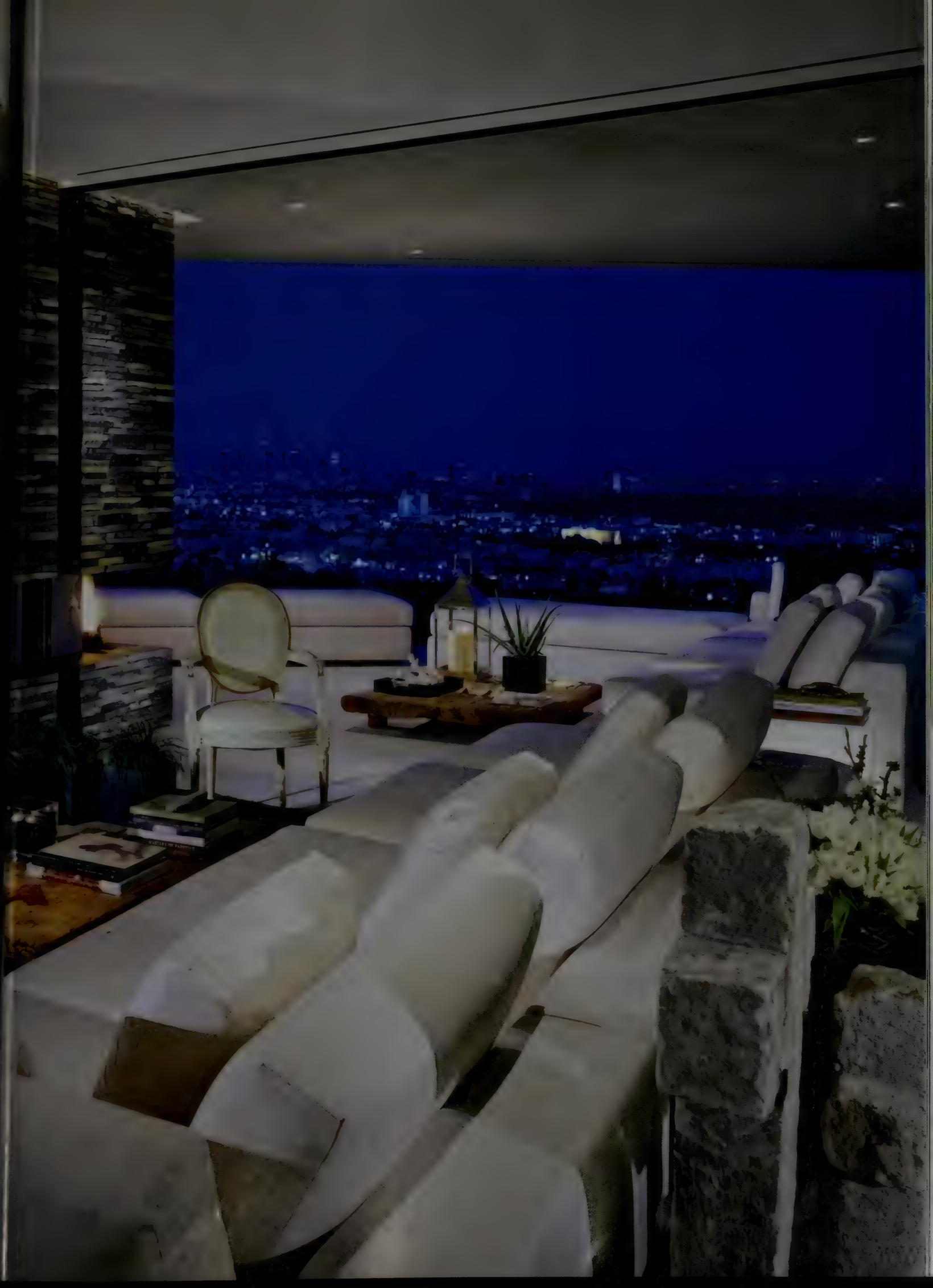
After winning a bidding war for the property, Duke was left to figure out what to do with the house that sat on it, a one-story, 1,400-square-foot box

that hardly took advantage of the three-lot promontory site. He interviewed a number of architects, including Austin Kelly and Monika Haefelfinger, the young husband-and-wife partners of the L.A.-based firm XTEN Architecture. "We gave him a conceptual sketch," recalls Kelly, "which was this large first-floor platform that would cantilever out over the hillside and also embed itself into the hill. And then this second story just sort of floating over that." The stepped and suspended volume, containing open living spaces on the first floor and a master suite on the second, projected from the hill to hover above the city like a pair of wings. Dubbed the Openhouse by the architects, the design instantly won Duke over.

The skin of the house, such as it is, consists largely of 10-foot-high glass panels that slide open to erase all boundaries between indoors and out. The glass is anchored by solid sculptural elements like a concrete main stair, planes of dark stucco and wood paneling and a monumental stacked-stone fireplace that connects the two floors and penetrates the glass to link the interior and exterior. "The property lent itself to the idea of its being not just a one-directional view house but one that could take advantage of the hillside and landscaping around it," says Kelly. Accordingly, the architects incorporated wide decks and generous gardens on both levels as well as a new swimming pool below the first floor and a reflecting pool that acts as an invisible guardrail outside the living room.



"It's the central pin through the house," Kelly observes of the living room fireplace, which hides structural and service elements. "We went through many renditions of it and the cladding," Duke admits, "I think we changed materials about 100 times." Samsung television.







"The house could take advantage of the hillside and landscape around it."

While the house was in the early stages of construction, Duke met an interior designer named Tobi Tobin whose sartorial style—"a fabulous chocolate-brown skirt and ivory sharkskin coat with tons of draped chains and slicked-back hair"—convinced him she was up to the task of feathering his new nest. The pair worked with the architects to compose a chiaroscuro of light and dark surfaces inside and out. For the floors, they tracked down a material, made of light quartz stones set in an epoxy base, that doesn't require joints (the designer being as meticulous about seams in a house as in a dress). They selected a charcoal plaster and dark rift-cut oak for the solid walls and settled on a flat-cut black-diamond granite to clad the fireplace. For the pool, Duke and Tobin decided to channel a bit of the designer's hometown sparkle with silver-leafed tiles ("It was either that or a big *R* in rhinestones at the bottom," he quips).

Duke fancied what he calls "glamorganic" interiors, and Tobin accommodated him in part with mirrors—freestanding mirrors, mirrored walls—that enlarge the rooms and

"I taught him about what grounds a room. And then he just took off," Tobin recalls of her time working with Duke. LEFT: "The experience of the house is integrated with the hillside and living outdoors," says Kelly. The dining area is adjacent to a patio and terraced garden.

"We were the first ones through the gate at the open house. I didn't even have to look inside. I saw the views and pretty much knew."



further blur the line between inside and out. "When I first tried to pitch that," she remembers, "everyone was, 'Oh no, think of the '70s—those awful floor-to-ceiling mirrors everywhere.' But the way I did it, the views just became the jewelry of the house." Instead of putting together dependably modernist rooms, Tobin encouraged Duke to liberally combine periods and styles of furniture. Together they designed everything from clean-lined sectionals to Victorian wing chairs, then mingled these pieces with Louis-style parlor chairs, petrified tree stumps, flea market crystal chandeliers and lots of faux-fur rugs and throws. "It's like putting on a pair of jeans and a gorgeous cashmere blazer," says Tobin. "It's all in the mix."

The same might be said of Duke's lifestyle. Although he maintains a studio five minutes away, the house doubles as his work space, Emmy season or not. Still, he insists, "there's more to life than working 16 hours a day." Tossing a bunch of pillows on the floor and hosting a Moroccan theme party, for instance, or throwing a Super Bowl bash. Or simply enjoying having the place to himself. "When a woman puts on a dress, the best thing she can say is, 'Oh my God, I feel like a goddess.' I knew we were done here when I walked inside and went, 'Wow, it makes me feel sublime.'" □

ABOVE: Metal-mesh draperies provide the only separation between the master bedroom and the rest of the house. "I tend to like long vistas and open spaces, so getting rid of walls was the idea: I didn't need rooms, because I don't live that way," Duke says. OPPOSITE: The view from the pool deck.





Architectural Continuum

A PRE-WORLD WAR I PENTHOUSE ON CENTRAL PARK IS REINVIGORATED



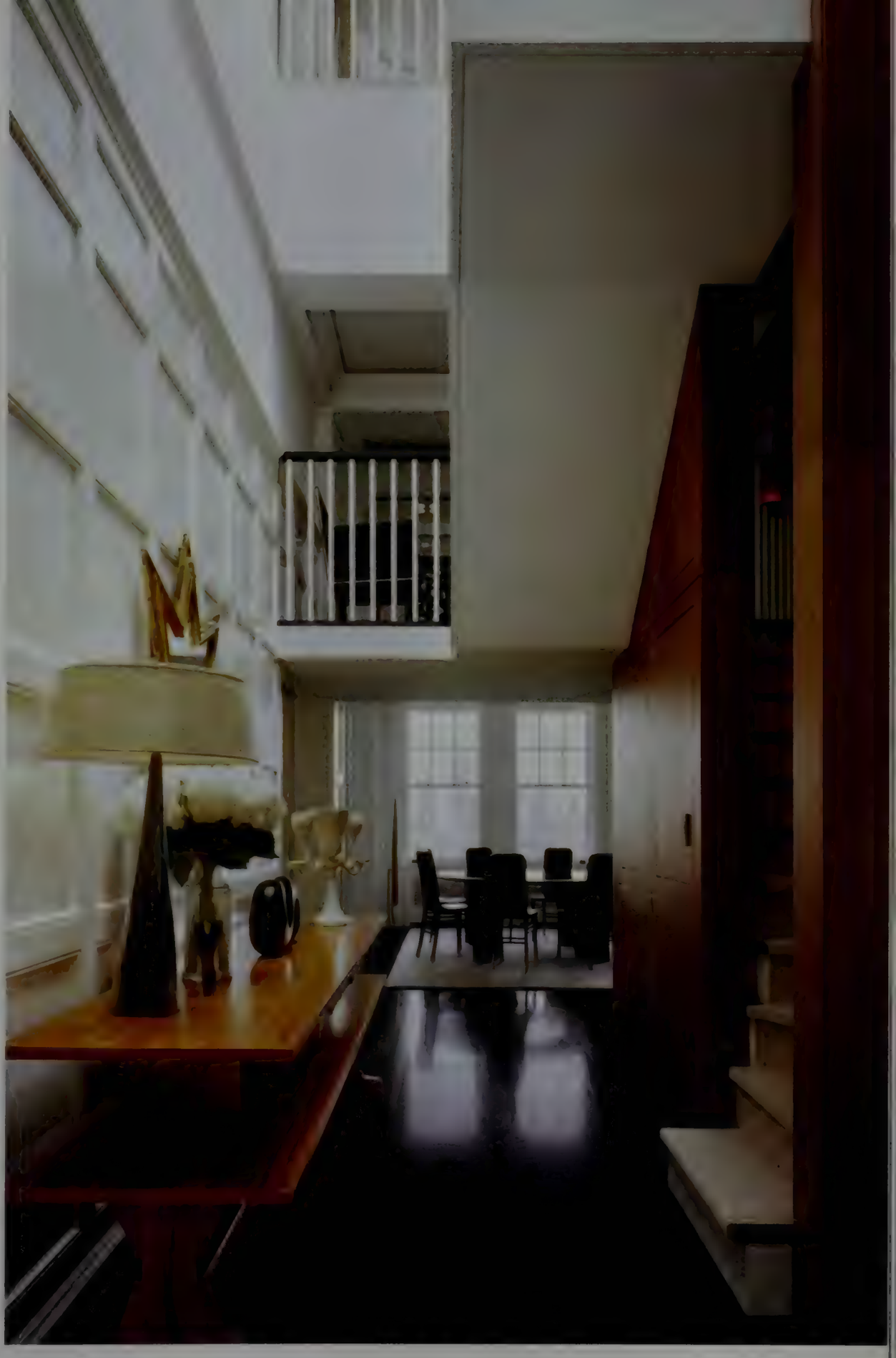
Shelton, Mindel & Associates restored and renovated a family's Central Park West apartment, turning two units into a unified 8,000-square-foot whole—half of which is designed to host philanthropic events. THESE PAGES: The living room. Sofa fabric, Rogers & Goffigon. Green pillow fabric, Bergamo.



erior Architecture
d Design by Shelton,
ndel & Associates
kt by Joseph Giovannini
otography by
chael Moran

Like crocuses in spring, new apartment buildings—tall and short, skinny and fat, fancy and plain—are breaking ground all over Manhattan. But long live the dowagers, those haughty, high-ceilinged monuments to prewar civility that line New York's grander avenues. However, if you look closely, there are dowagers and dowagers, and those along Central Park West are a sorority apart. From the massive Dakota, with the dark stone window trim set against the golden ashlar, to the lither and blither Art Déco masterworks, to the named buildings like the San Remo with twinned spires, they are more diverse and idiosyncratic than their classicized sisters along Park and Fifth avenues, where cornice lines agree and point together toward a common infinity.

Like their buildings, the residents of Central Park West are, traditionally, less traditional than their neighbors across Central Park. Case in point: the client who came to Lee F. Mindel and Peter L. Shelton with a sprawling penthouse in a pre–World War I building. Many CPW apartments are rambling affairs that once competed with town houses to accommodate the large families of other times. The client, however, had just two children



Opposite: The living room has a diverse collection of architect-designed Modern furniture, including a 1960 painted glass dining table by Joaquim Tenreiro, side chairs from 1905 by Josef Urban and a 1910 barrel chair by Eliel Saarinen. On the Sergio Rodriguez–designed low table, from 1960, is a Diego Giacometti bird sculpture. Above: A 1950 serving table by Josef Frank faces a walnut-enclosed stair that leads to the apartment's roof garden.



LEFT: The sitting room. Positioned fc optimal views of the park are an oval café table designed in 1910 by Adolf Loos and two more Urban chairs. OP- POSITE: Beside the space's 1935 Frits Henningsen sofa is a Henry van de Ve de triangular side table from 1902. Th floor lamp is by Alberto Giacometti. BELOW: The main-floor plan.

but brought an unusual program. He is a philanthropist with a foundation specializing in nature conservation and animal and human rights, and he wanted the grand public rooms facing Central Park to accommodate not only the family but also associates and guests attending meetings and receptions. The floor plan would be configured to accommodate both the formal and the family functions, with two entrances and two stairways up to the 6,000-square-foot roof garden. "Our mission was to create a backdrop for the exchange of ideas," says Mindel.

Mindel and Shelton are compassionate Modernists, architects who take and respectfully reinterpret historical buildings in contemporary terms. For them Modernism does not break with history but continues it. "The owner was taken with the history of the building, and we never wanted to abandon the past, because we loved the building," says Shelton. "But how do you work on a historic building without resorting to restoration? How do you bring history forward without being a history victim?"

For the architects, old does





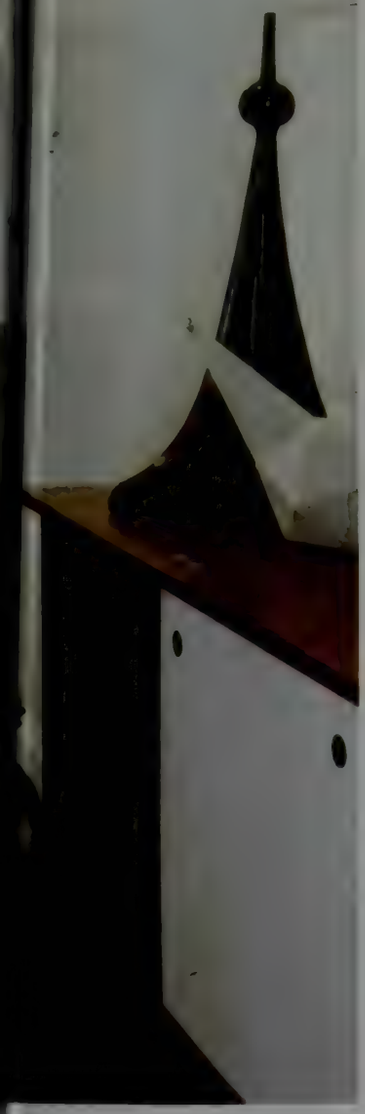


not necessarily mean good, and they set out to distill what distinguished the apartment, making the core of its historicism stronger by recasting the apartment with an open floor plan. In traditional spaces, furniture hugs the wall, but an open plan ushers furniture off the wall: "You need to work with light and air and space in the context of historicism," says Mindel.

The apartment had never suffered the erasures that typify old addresses that have changed hands many times. Especially in the living and sitting rooms, which face the park, the character remained a cross between Beaux Arts Revival and Arts and Crafts, with gridded wood paneling behind an ornate carved wood fireplace surround. Fluted columns supported a mezzanine overlooking the 14-foot-high living space. First the architects devised an open and flowing sequence of rooms squared to the apartment's shell. Then within the new layout, they extended the paneling from the living room down a gallery hyphenating the front and back, and into the master bedroom, so that the new treatment seems original to the 100-foot-long apartment. The messages are mixed: The white



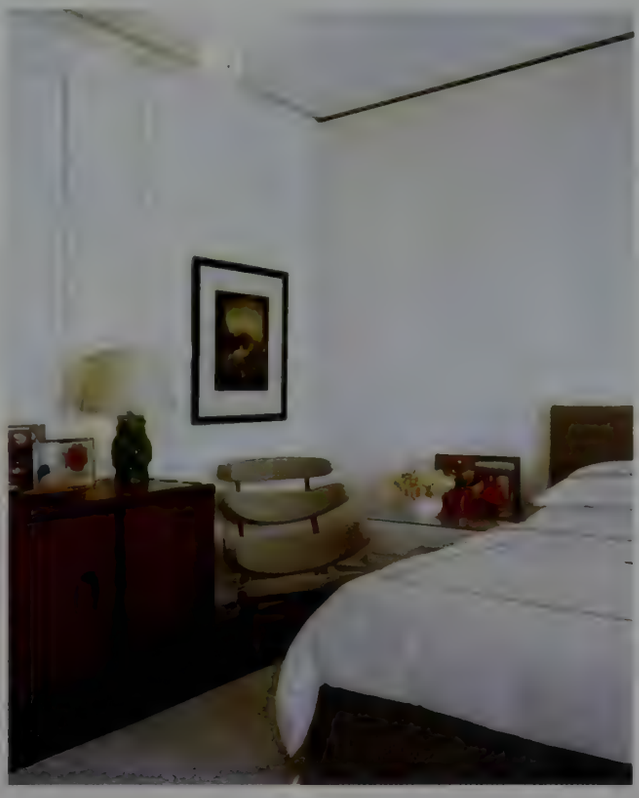
LEFT: The family room has a 1960 round *wenge* table by Fabricius and Kastholm, white upholstered Arne Jacobsen chairs from the 1960s, a black armchair designed in 1910 by Saarinen and a 1958 Charlotte Perriand console. ABOVE: A pair of 1962 Yrjo Kukkapuro lounge chairs face a 1960 Fabricius and Kastholm desk in the study.



paint refreshes paneling that retains a sense of age. Crown moldings conceal the vents. Shelton and Mindel complemented the old by building a walnut-clad tower with a staircase up to the penthouse family room, and a walnut closet between the study and second living room.

Sometimes architecture is best served dry, and by being spare and disciplined in their touch, the architects set the stage for the real actors in the space, a collection of historic furniture. Mindel is fluent in his knowledge of 20th-century Modernist furniture designed by architects, and in the quiet of the shell, he curated a habitable and comfortable gallery. The art is simply located off the wall, in space, configured in Beaux Arts geometries that reinforce the square geometries of the rooms, scoping the fundamental principles of the building into the furniture. The sectional groupings—some square, some circular—reiterate the Beaux Arts spirit of the building.

No single style dominates, but the mix of pieces is unified by their high level of craft and conceptual quality. Mindel



ABOVE: In the master bedroom are a 1950 Alexandre Noll console, a 1960 Poul Volther Pyramid chair and a 1948 Georges Jouve ceramic lamp. Rudolf Koppitz's *Im Schosse der Natur*, 1923, hangs on a wall. On the console are drawings by Le Corbusier.







LEFT: A window wall with bronze framing encloses the penthouse perch that overlooks the roof garden and the park. Atop the 1960 Pierre Chapo wood table is a 1955 ceramic vase by Jouve. ABOVE: Michael Moran's *Seagram Building Plaza* hangs behind the 1955 Mathieu Matégot table and chairs.

sites the pieces on sectional rugs with barklike textures that recall the trees outside, and the pieces float in space, like three-dimensional sculpture seen in the round.

The living room and adjacent sitting room introduce a short course in the history of decorative arts. Secessionist dining chairs from 1905 by Viennese architect Josef Urban circle a round, painted glass dining table by Brazilian architect Joaquim Tenreiro, and a distinguished, beautifully crafted 1910 barrel chair by Eliel Saarinen stands next to the fireplace. Alberto Giacometti sculpted the floor lamp in the adjacent sitting room, near an oval café table by Adolf Loos. If the front rooms are stately in their verticality, the study goes horizontal with low, floating pieces, including a chaste 1960s Danish desk by

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Finding the Light in Bal Harbour

CONTEMPORARY SPIRIT FOR A MEDITERRANEAN-STYLE HOUSE

Interior Design by Marjorie Shushan/Landscape Architecture by Mario Nievera Design
Text by Michael Frank/Photography by Dan Forer



An accomplished interior designer tends to wear a number of different hats. He or she can be, at times, an architect, a decorator, a builder, a gardener, a negotiator, a marriage counselor and an accountant. But on most every kind and scope of project conceivable, the one thing a designer must always be is an editor, since, at its core, successful interior design is about knowing what to add and what to remove, what to keep as it is and what to change, what (and how) to choose from a virtual infinity of design choices, and how to bring those choices together so they sing.

In her recent work on a residence in Bal Harbour, Florida, Marjorie Shushan deployed her seasoned editorial skills pretty much from the get-go. The generous Mediterranean-style house, part of a quiet, secluded community with access to the Intracoastal Waterway, was originally built in the 1950s. Around 2002 it underwent a significant reconception. Shushan's clients, a young couple and their two sons, were planning to build a house from scratch when they were persuaded to swing by and take a look at the place. "It was one of those instant feelings," says the wife. "The neighborhood was safe and great for kids.

"When I first visited the house," interior designer Marjorie Shushan says of a Bal Harbour, Florida, residence (above) she decorated for a couple and their two sons, "it was obviously Mediterranean, but there was a slight Indonesian cast to it—dark woodwork, mats on the floor. I felt it needed to be lightened and brightened." Landscape architect Mario Nievera designed the gardens. OPPOSITE: Shushan mixed contemporary and antique pieces in the living room. Brass floor lamp from Nicholas Antiques and Accessories. Table at rear, Paul Ferrante. Leather-covered bench, John Rosselli.







Shushan created the living room's striped rug—"a happy accident"—after seeing three different samples side by side. Claes Oldenburg's *Split Button Model*, 1991, is on the mantel. A Japanese copper lamp from Karl Kemp Antiques is before an Italian mirror from Sentimento.


"You eliminate; you amplify; you think
about how to make the house feel modern
and appropriate for the people who live there."

e house stood in a beauti- setting. It had much about hat was good." The wife, ose parents are longtime nts of Shushan's, called up designer and asked for her nion. Shushan visited the use and said, "Buy it—and n we'll sort it all out."

Sorting it all out, for Shu- n, meant setting in motion e editorial process. "You n't come into a house like s and sweep it all away," she plains. "You eliminate; you plify; you think about how make the house feel modern d appropriate for the people o are going to live there."

The house Shushan saw on r first visit had a handsome, inconsistent, level of detailing. There was a very pleasing entranceway with a checkerboard stone floor, separated from the living room by an arched colonnade. The living room was long and had high beam ceilings. An elegant spiral staircase gave access to the second floor. All these features Shushan admired. But the kitchen and baths were dated; the master bedroom felt dark and heavy; a media room needed to be better integrated into the main house; and the general decorative ambience was, as she puts it, "on the heavy side and vaguely Polynesian, whereas the house really wanted to be lighter, brighter and more streamlined in feeling."

Working with Brian O'Keefe, her longtime architectural collaborator, Shushan first set about making some structural adjustments. A small laundry room near the kitchen was converted into a playroom. The media room, which had been a kind of glazed passageway, became more fully connected to the main house. A new kitchen and baths were designed and constructed.

As these larger alterations were under way, Shushan began adjusting and redesigning the rooms with her usual light touch. In order to give the entrance a modest sense of drama, she chose to hang draperies along the entire front wall of the house; a visitor now proceeds across a brick courtyard, around a fountain and past an expanse of linen, an effect that is not unlike stepping onto a stage.

Yet there is little in the living room beyond that is stiff or theatrical. Shushan embraced the scale of the space while at the same time making it more hospitable. She laid down a striped rug and created two seating areas. In the first, near the fireplace, she used a quilted linen damask on the sofas, a family-friendly fabric that nevertheless delivers on style. The second she anchored with a pair of étagères whose strong silhouettes deepen the room's architecture and help balance the existing fireplace. "These



OPPOSITE: Shushan, who has done projects for the wife's mother and brother, chose a sectional sofa in the family room "because it seemed to create a functional cocoon." French windows look out to the loggia and the Intracoastal Waterway beyond. Leather on wood-frame ottoman, J. Robert Scott. Striped silk on pillow, Brunschwig & Fils. French bronze floor lamps, 145 Antiques. ABOVE: The tinted plaster, a pale beige, on the dining room walls was used throughout the house. Sunburst mirrors, 145 Antiques. Chair fabric, Cowtan & Tout. Drapery fabric, Pollack.





ABOVE: Shushan imbued the master bedroom with a "bright, sensual ambience" and used étagères, from Paul Ferrante, "as a way of bringing a sense of architecture to the space." A 2002 Damien Hirst etching hangs on a wall. Bedcovering and side chair fabric, Cowtan & Tout. Fabric on sofa and club chair, Great Plains. Outdoor sofa and table, Janus et Cie. RIGHT: The living and dining loggias offer plenty of outdoor seating. "My clients are young and lively," says the designer. "I wanted the house to work for a 21st-century family."

are tricks, if you like, that you learn over time," Shushan explains. "You look for ways to add structure without always commissioning more millwork. There are simpler and cleverer ways to detail an interior."

Shushan is capable of making big gestures (a wall of draperies, a new kitchen), but she is also comfortable making smaller ones, as in the dining room, where she evened up a horizontal line by hanging round mirrors in the interstitial spaces between the tops of the windows and the drapery rod.

In the family room, she did add millwork—a large, solid bookshelf—but she had it painted a light-toned *faux-bois* to help keep the room feeling airy and understated. The new media room presented a particular challenge, since the clients wanted to be able to both watch television and play billiards; Shushan's solution was to put the seating area on a raised platform, which opened up the sightlines while also creating architectural interest.

Part of Shushan's gift is to know when to accept existing conditions and when to change them. In the master bedroom, for instance, she painted out all the woodwork, and suddenly the room felt more buoyant. But she also knows when to introduce new elements. Working within a contained palette —"I find neutrals calming," she explains—Shushan assembled a combination of modern and antique furniture, comfortable fabrics and stylish objects that added texture and nuance to the interiors and kept them all interconnected. "It's important for all the rooms in a house to feel related," she says. "Every house should have its own consistent story. A designer's job is to tease it out and fill in the gaps." Spoken like a true editor, indeed. □



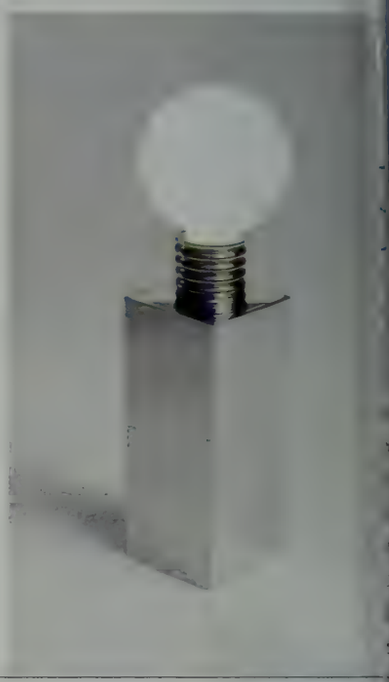
Discoveries by Designers



A Silver Lining

Pavilion, Deborah Colman and Neil Kraus's Chicago outpost of 20th-century design and decorative arts, features a sleek 1960s brushed-aluminum-and-tempered-glass lounge chair with chrome accents, $3,600, from Maison Jansen. In addition, the gallery has a 1969 Bouillotte table lamp with an oversize bulb, $2,800, from Michel Boyer.

Pavilion, 2055 N. Damen Ave.
Chicago, IL 60647; 773-645-0924
www.pavilionantiques.com





Vervain

Faithorne, created by Vervain (800-611-8686), is a linen-and-cotton blend in a variety of colors, among them royal (shown), olivewood, geranium, eggplant and amber.

Tea Party of Five

Designed in 1927 by Louis Süe and André Mare, a rare and complete silver-plate-and-ebony tea service, noted as number 5526 in their catalogue, $9,500, is at Florida's Modernism Gallery (305-442-8743; www.modernism.com).

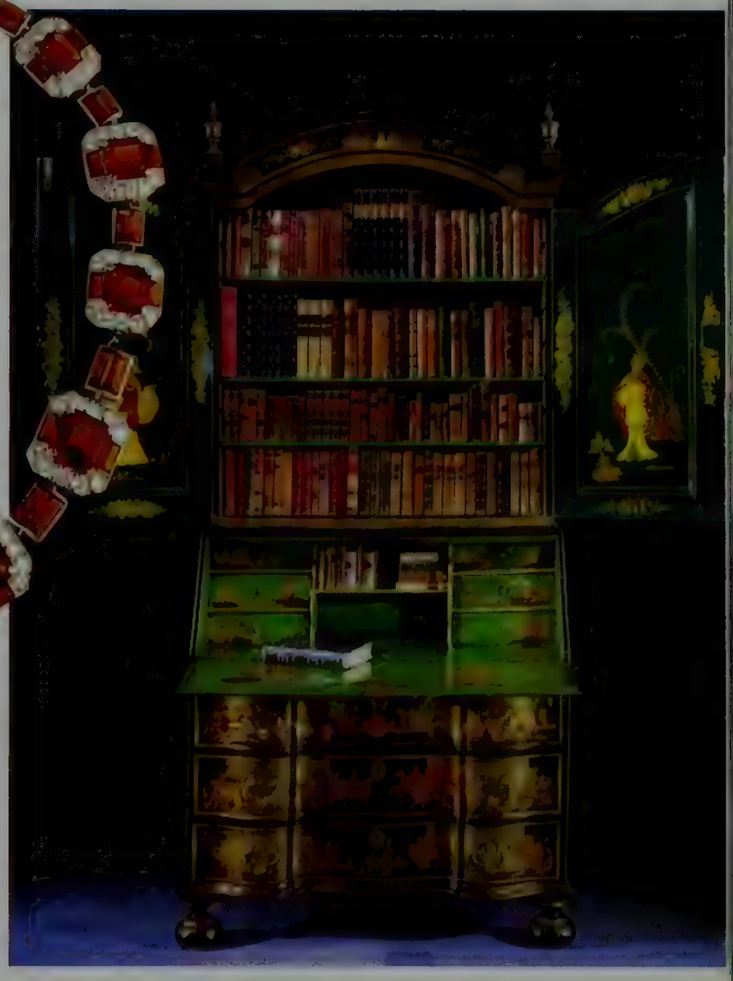


Furnishings and Finery

Kentshire, a venerable shop with an international reputation for 18th- and 19th-century English furniture, has flourished for the last 30 years in Greenwich Village and has maintained a jewelry division at Bergdorf Goodman as well. Now Kentshire is opening a 3,500-square-foot gallery on Madison Avenue. "This is a unique opportunity to show pieces from all our collections in the best retail area in the world," says Fred Imberman, co-owner of the gallery with Robert Israel. The offerings range from an important Art Déco diamond-and-cognac-citrine necklace by Cartier, $550,000, to a bureau-bookcase, circa 1730, with japanned decorations, $675,000.

Kentshire, 700 Madison Ave.
New York, NY 10065
212-421-1100; www.kentshire.com

The Midtown Manhattan gallery will combine jewelry and furniture.





A rare 1730s bracket clock by John Ellicott, $250,000, and an 1880s brooch, $275,000, with moving flowers



A pair of late-18th-century Qing Dynasty cloisonné elephants, $48,000

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La Prusse

…othy Corrigan united French elegance …n American comfort in a California …nt's Parisian pied-à-terre. OPPOSITE: …e living room has an 18th-century …nze gueridon, from Sotheby's. Chris… …carpet and chandelier. Drapery and …-silk pillow fabrics, Clarence House. …gers & Goffigon linen on chair in fore… …und. RIGHT: On one wall is an Hubert …bert oil. Stark table skirt fabric.



Living the Dream IN PARIS

ON THE RIGHT BANK, A CALIFORNIAN CREATES A SUMPTUOUS GETAWAY

Interior Design by Timothy Corrigan
Text by Michael Peppiatt
Photography by Marina Faust

When you're looking for a second home in Europe, you try to apply the sensible guidelines you would follow in choosing a property in the United States. But a powerful rogue element may well creep in—especially when the location is as romantic a city as Paris. Even before she began her search, the California-based resident of this charming pied-à-terre was fully aware of a mysterious force that overrules all practical considerations. "Fantasy!" she cheerfully admits. "But I knew that's what I wanted from the start: a French fantasy where I could act out my idea of being a Parisienne in a style that was as different as possible from my day-to-day life back home."

To share and foster this adventure, the resident did not have to look far, since she had already entrusted several projects to Los Angeles–based designer Timothy Corrigan. Apart from many visits to Paris, what had sparked the resident's fantasy in a serious way was seeing Corrigan's own apartment in Paris. "My client would often drop by when we were both in Paris," Corrigan explains, "and she loved the location of my place, which is very central—not far from the Opéra—but well off the tourist track. So we began looking for something in the area that would be both very Parisian and very comfortable."

The search turned out to be more arduous than either client or designer had anticipated. "We must have visited a score of apartments each," Corrigan recalls. "They were mostly late 19th century, and all of them either were in an advanced state of decay or had been modernized into clinical white spaces, with all the original boiseries and mold-





OPPOSITE: The designer created a hall-of-mirrors effect in the living room, surrounding an interior window with a gilt frame and hanging mirrors on opposite walls. Brunschwig & Fils sofa damask. Front pillow silk, Stark; rear pillow fabric, Clarence House. ABOVE: An early-19th-century model of the Pavillon du Peyrou rests on a Louis XVI commode in the dining room, which looks into the living room.


"There were plenty of amusing
details here dating back to when the
apartment was built in the 1860s."



OPPOSITE: "The dining room is long and narrow," says Corrigan, "so the challenge was to fill it." For an intimate office area, he furnished a red-painted niche at one end of the room with a Directoire fruitwood secretary. The portrait is by Baron François Gérard. Régence armchair, Christie's.

ABOVE: "As is often the case in Haussmann-period apartments, the private spaces are very small and have multiple doors," notes Corrigan, who hid a door in the master bedroom by covering most of a wall with a 17th-century Aubusson verdure tapestry. The commode is Louis XVI.

ings ripped out. Then one day, just after we had visited some unbelievable horror together, the right thing popped up: a classic Haussmann-style apartment that was in good order and with all its period features intact."

But the adventure had just begun. The apartment's living room and dining room consisted almost entirely of doors. "It was as though the whole interior had been designed for a permanent French farce," Corrigan says with a laugh. "The narrow living room had no fewer than five doors—enough for hordes of fleeing lovers and angry husbands to come rushing through! And what remained of the wall space there and in the dining room was taken up by windows. So while all the basic renovation was being done, I cast around for a solution that would make these two central rooms feel less like passageways. I scoured my favorite salesrooms and antiques shops until I found a set of four large 18th-century paintings, and then I simply used the doors as walls to hang them on. There was another curious thing: On the interior wall separating the two rooms there was also a large window. Of course, I could have blocked it up, but it lent what is essentially a small, intimate apartment a dramatic sense of scale. I don't know why the original owners had put the window in—perhaps they needed to keep an eye on each other—but we decided to capitalize on it by putting mirrors of exactly the same size on opposite walls in the living and dining rooms, so that when you look through the window you see everything reflected to eternity!"

Having established this intriguing hall-of-mirrors effect, Corrigan concentrated on bringing his client's French fantasy amply alive. "My overall idea was that the interior should look like a kind of jewel box, filled with decorative surprises," Corrigan says. "There were already plenty of amusing details here dating back to when the apartment was built in the 1860s. Rather than strip them out, which would have been a terrible shame, we decided to go with them—not to say go over the top with them! This allowed us to pile on the various effects, layering the carved, paneled and gilded walls with paintings and mirrors so that the whole creates a riot of reflected form and color. I have to say that both my client and I had lots of fun in the process."

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Betting the House

A BOLD TRANSFORMATION GIVES A CLASSICAL FEEL TO A LAS VEGAS HOME

Interior Design by Thomas Pheasant/Text by Jeff Turrentine
Photography by Durston Saylor



Interior designer Thomas Pheasant renovated a Las Vegas house for Rob and Sheryl Goldstein. LEFT: "The living room's windows were big, and the ceiling was too high," says Pheasant, who used screens to "help balance the other elevations." Sofa and lounge chair fabric, Rogers & Goffigon. ABOVE: The console table in the entrance hall is one of many pieces Pheasant designed for the house. Benches, Holly Hunt.



On his very first trip to Las Vegas, in 2003, interior designer Thomas Pheasant did what any visitor to the city would do: He took a chance.

The gamble, in this instance, was on a pair of clients who had called him up in Washington, D.C., and asked him to come out and take a look at their 12,000-square-foot Mediterranean-style house, nestled in a quiet residential community about 25 minutes away from the Las Vegas Strip. Pheasant, whose serene, carefully balanced interiors are a natural fit for a stately city like Washington, found the whole thing curious. "My first thought was, wow, why would somebody from Las Vegas want to hire me?" he says. "But, clearly, they were calling me because they had seen my work. I guess they had liked what they'd seen."

Indeed, the clients, Rob and Sheryl Goldstein, were passionate, if secret, admirers of Pheasant's. "Sheryl always referenced design magazines looking for the right person to do this house," says her husband. "She continually removed pages of Tom's work until I asked her why she didn't just call him. She was a bit intimidated. I finally called his office and spoke with Tom. He came to see us. His ideas were so well articulated; he approached the house from both an architectural and a design perspective."

Pheasant's holistic approach—he's definitely not the type of designer who's content simply to shop for furniture and pick paint colors—could easily have overwhelmed the Goldsteins. As he made his initial walk-through, he couldn't help but make a silent structural critique. "I felt like there were things about the house that required attention. I don't talk a lot when I first meet people, but I was thinking the whole time: Well, they're a charming couple, but I'm not sure my work will translate well within the existing space. I drove away thinking that I'd love to work with them and that I'd love the challenge of the project—but I didn't want merely to decorate."

And so Pheasant, in the parlance of blackjack, doubled down—and won the hand. The Goldsteins hired him to do a complete renovation, and the three of them began working to turn the house from something perfectly lovely but unspectacular into something unique. As Pheasant worked, he was surprised—happily—to learn that his clients were becoming bolder with each new bit of demolition. "The scope of the project grew so much in that first year," he says. "When they met me, I don't think they realized how far we were going to go. Had I told them in that first meeting, I think they might have said, 'Well, we like you, but you're not quite the right person for the job.' But later on they actually got excited—they would come to me after we had just destroyed a wall and say, 'Hey, when you're done with that, how about doing this?'"

One of the things that had immediately bothered Pheasant when he visited the Goldsteins' house had been the front door. "It was just a single, wooden door," he says. "When you closed it behind you, the entrance hall seemed so small and dark that it almost felt like a rear entry." The redesigned façade now features a grand arch and glass double doors that flood the entrance hall with light and, in Pheasant's words, "prepare you for the massive space you're about to encounter."

He's referring to the stairwell rotunda, a soaring volume that seems to rise up to

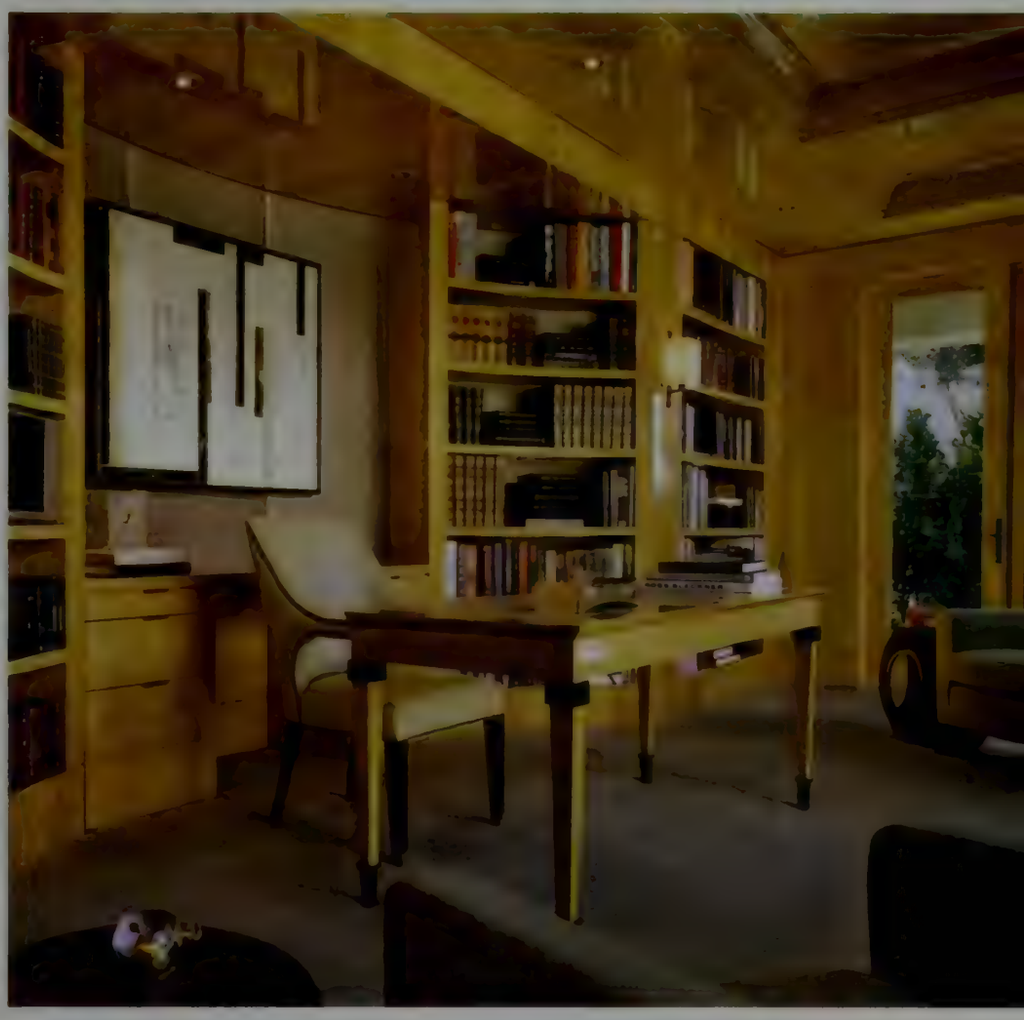


Opposite: For the double-height rotunda, Pheasant designed a bronze hanging fixture to "keep you, visually, on the first level. You don't feel like you're going to float up." The neutral palette throughout the house helps showcase the Goldsteins' evolving contemporary art collection, including the ceramic sculpture by Eva Hild. Wall-panel silk, Larsen.

Above: A Cy Twombly oil hangs in the dining room, which used to be the study. "We made the room three feet deeper and opened it up to the garden in back," says Pheasant, who moved the study to the other side of the house. Drapery sateen, Rogers & Goffigon. Wall-panel fabric, Great Plains. Chenille on dining chair, Glant.



"His ideas were so well articulated; he approached the house from both an architectural and a design perspective."



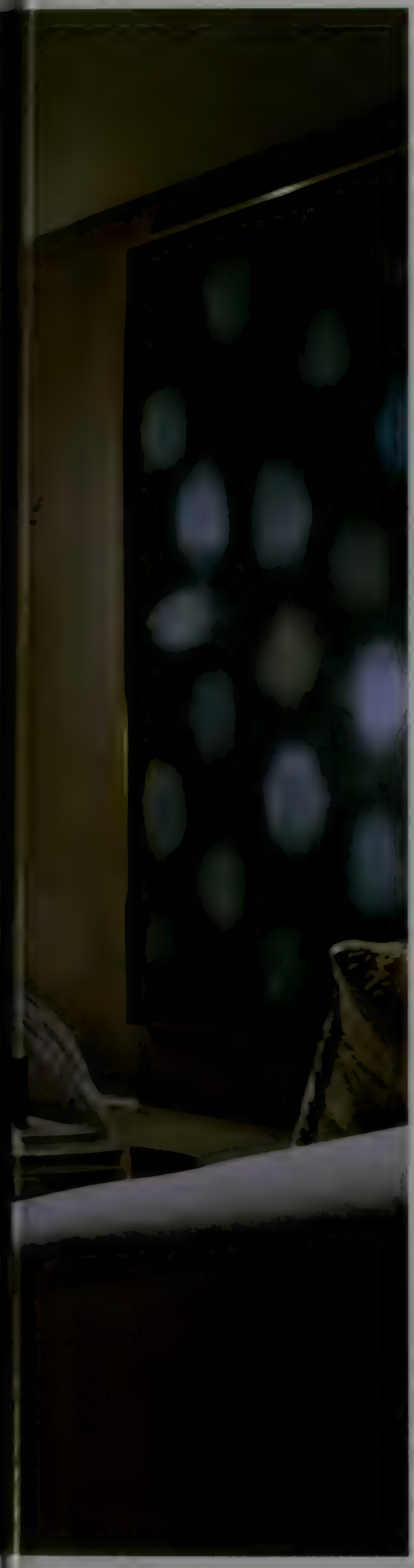


LEFT: The painting over the fireplace in the family room is by Gerhard Richter. "A lot of what we did was setting up wall spaces for their collection," says Pheasant (above). Drapery fabric, Donghia. Chenille on sofa and lounge chairs, Glant. Rosecore rug. Holly Hunt bench, with suede from Edelman Leather. TOP: The husband's study, paneled in *anegre*, had been a lounge area just off the indoor pool. Stark carpet.

"Our home was meant to be understated, with a classic sensibili[illegible]pe of ch[illegible]



type of environment that you could see anywhere."





LEFT: The master bedroom features a Ross Bleckner painting. Pheasant upholstered the wall behind the headboard in taupe silk. Alabaster lamps and brass side table, Thomas Pheasant for Baker Furniture. Stark carpet. ABOVE: The designer, in collaboration with Arentz Landscape Architects, installed a raised limestone pool to obscure a golf course fence and lead one's eye to the horizon. Chaise longues, side table and dining chairs, Janus et Cie.

heaven in a breathtaking swirl. Pheasant brought it down to earth, just a little. "The previous owners had used it as a dining room," he says. "But I thought: It's like eating at the bottom of a mine shaft. We broke up the height, visually, with upholstered walls. And the light fixture"—a long, slender cylinder of ivory silk ringed with hammered bronze, custom-designed by Pheasant—"brings the ceiling down, though you still get the sense of space. But at least you don't feel like you're at the bottom of a well."

In other rooms, Pheasant gave his clients the same combination of muted tones, quietly elegant fabrics and harmonious arrangements that Sheryl Goldstein had seen and loved in the photographs she had clipped. Custom furnishings, such as the living room's mahogany cabinet with woven-bronze front, reflect Pheasant's uncanny ability to evoke precedents while still managing to look way ahead of the curve.

Summing up the project, Sheryl Goldstein offers what might as well be Pheasant's mission statement. "Our home was meant to be understated and sophisticated, with a classic sensibility, the type of environment that you could see anywhere—Los Angeles, Chicago or New York."

Of course, the house isn't just anywhere: It's in Las Vegas, the capital of a certain type of sophistication, to be sure, though not necessarily the capital of understatement. Be that as it may, Thomas Pheasant, heeding the title of Robert Venturi's seminal study of the city's culture and architecture, has learned from Las Vegas.

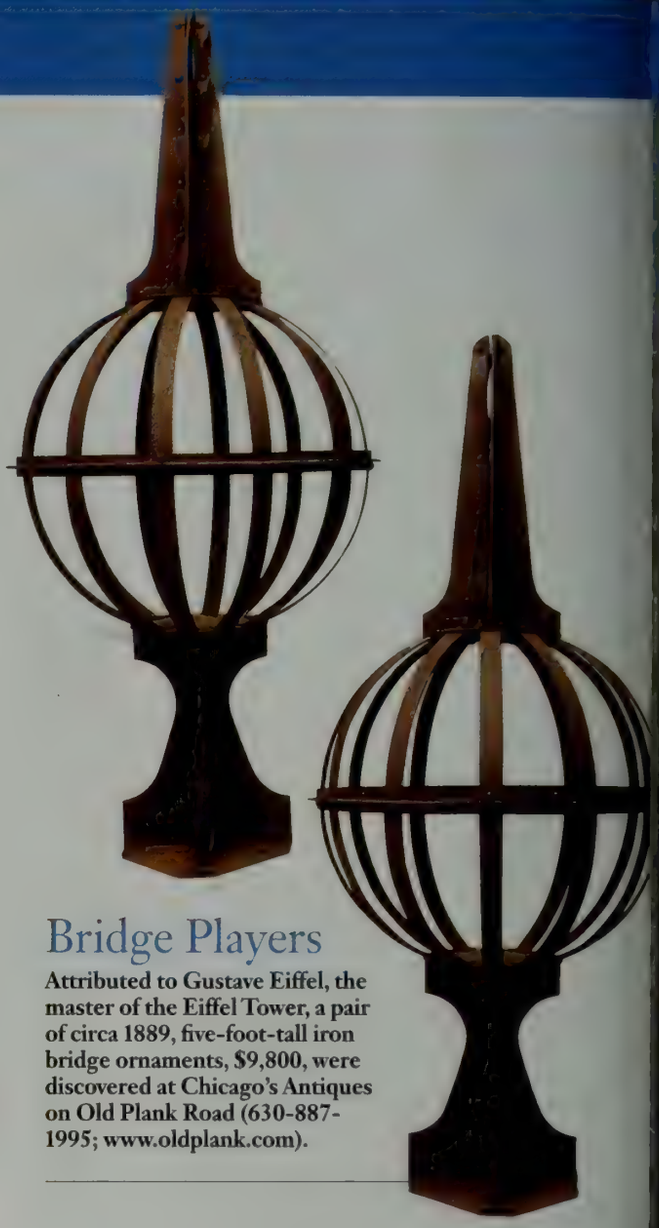
"Over the last four years I've come to really appreciate what Las Vegas is all about," he says. "I love it as a form of aesthetic theater, from retail to restaurants to residences." So the quiet intellectual from Washington, D.C., turns out to be a big fan of the city of glamour and glitz. What were the odds? □

Discoveries by Designers



Trunk Call

At Briggs House Antiques (631-287-2228; www.briggshouse.com) in Southampton, New York, a circa 1940 English aluminum aircraft cargo trunk, $2,700, with leather trim and brass hardware, is a shiny find.



Bridge Players

Attributed to Gustave Eiffel, the master of the Eiffel Tower, a pair of circa 1889, five-foot-tall iron bridge ornaments, $9,800, were discovered at Chicago's Antiques on Old Plank Road (630-887-1995; www.oldplank.com).

"Tapestries add warmth and texture to modern surroundings." —*Simona Blau*



Tapestry Dancing

Vojtech Blau's new 5,000-square-foot showroom in New York's Chelsea continues the tradition of providing collectors and connoisseurs with exquisite examples of European tapestries. By appointment, Blau's daughter Simona will educate clients about antique and modern tapestries, such as *Fontainebleau*, $55,000, a wool Aubusson created by René Fumeron in 1959.

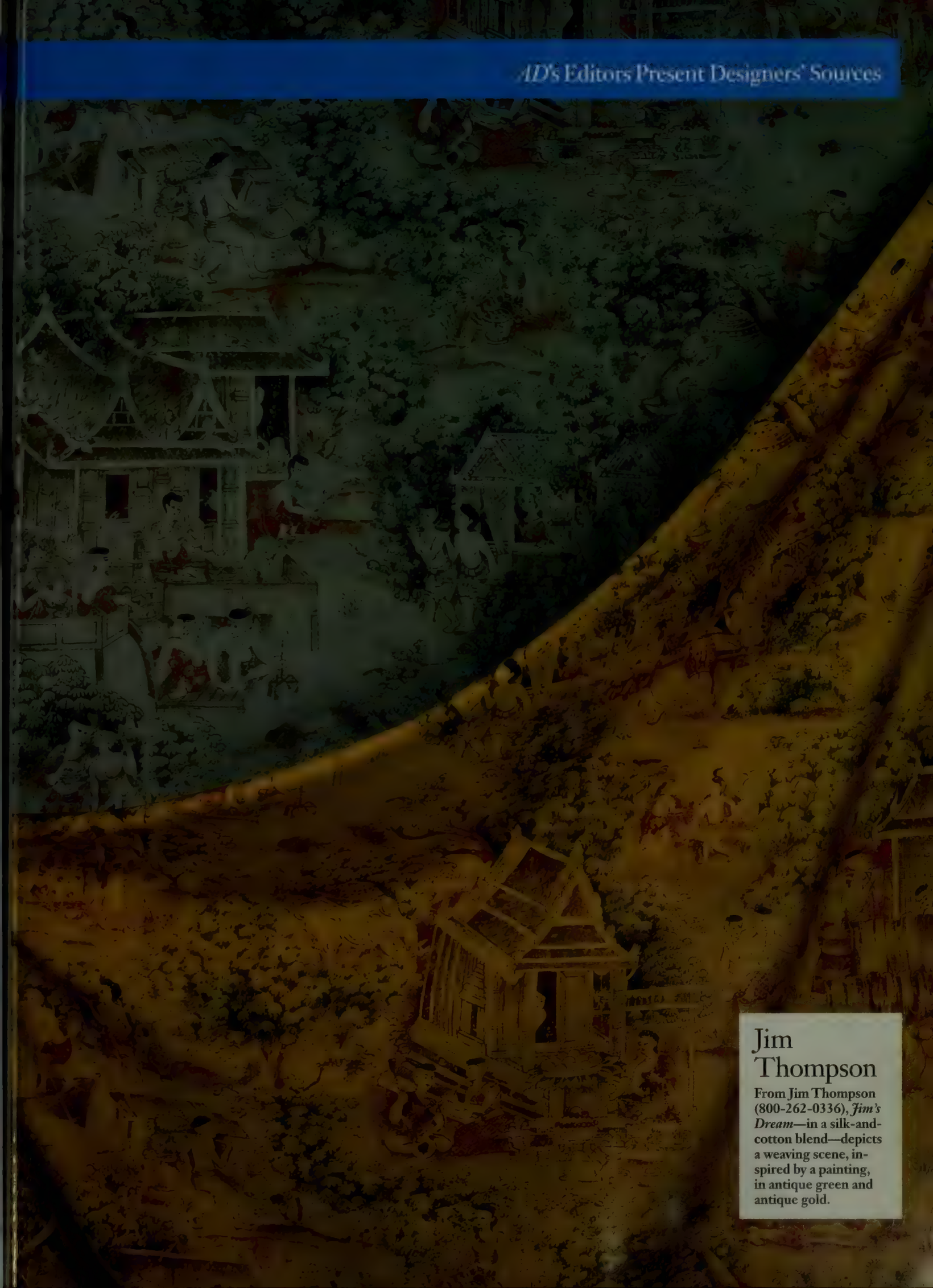
Vojtech Blau, 31 W. 21st St., New York, NY 10010
212-249-4525; www.vojtechblau.com



In the Round

Bakelite pulls with aluminum backplates embellish a French Art Déco burl-walnut-veneer sideboard with three drawers and two hinged doors at San Francisco's Epoca (415-864-6895; www.epocasf.com).

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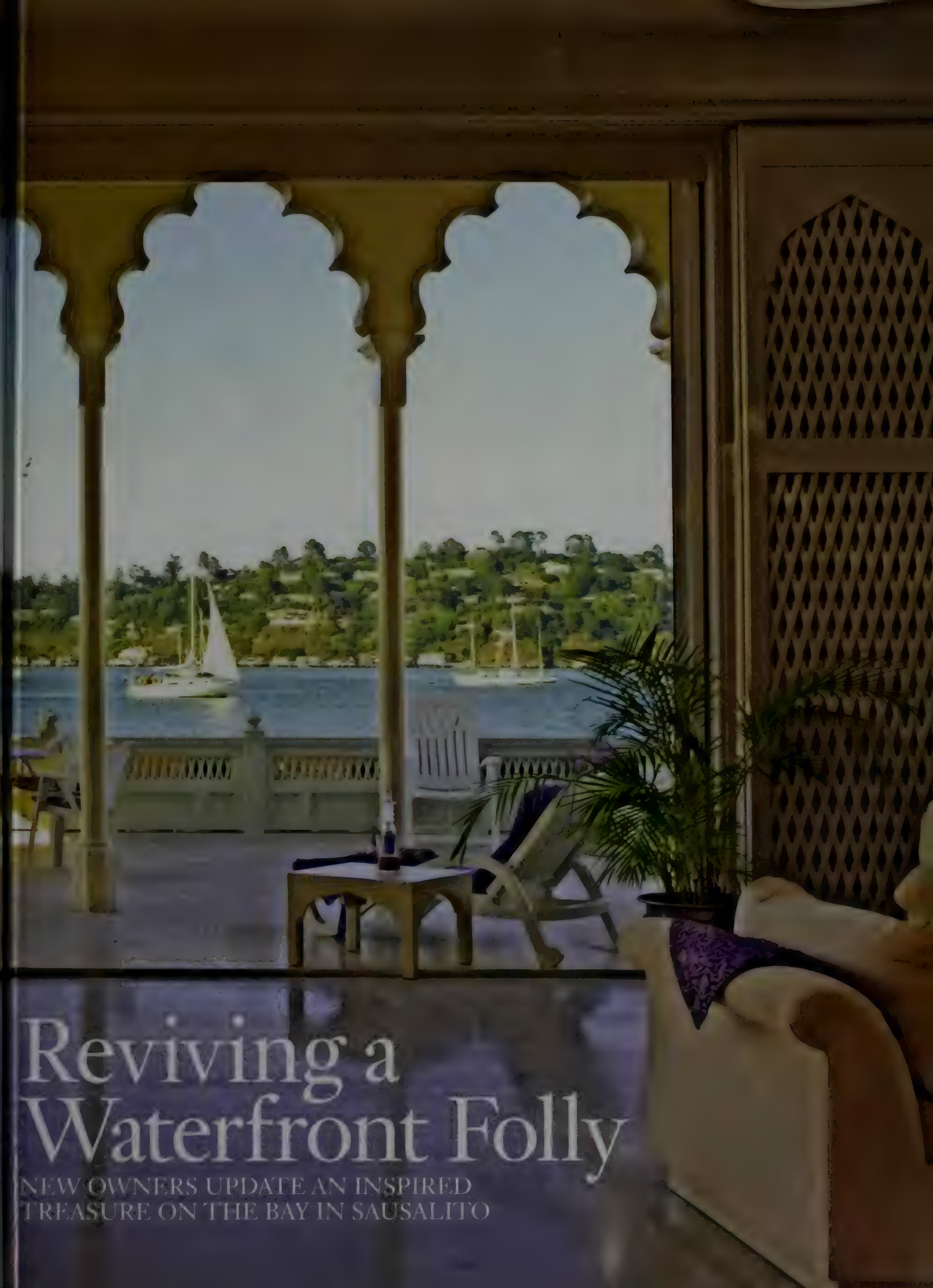


Jim Thompson

From Jim Thompson (800-262-0336), *Jim's Dream*—in a silk-and-cotton blend—depicts a weaving scene, inspired by a painting, in antique green and antique gold.

Multifoil arches frame views from the living room of the *Taj*, a houseboat on Richardson Bay, off the coast of Sausalito, California. Originally built in 1968, it was made over in the Mughal style by a subsequent owner. Designer Rhonda Luongo, who owns the residence with her husband, John, revamped the décor; architect Albert Pastine made structural improvements.





Reviving a Waterfront Folly

NEW OWNERS UPDATE AN INSPIRED TREASURE ON THE BAY IN SAUSALITO

Interior Design by Rhonda Luongo, ASID
Text by Therese Bissell
Photography by Alan Weintraub/Arcaid



ABOVE: A pair of screens flank the boat's entrance. The family's sailboat, the *Sundance*, lies in a slip nearby. OPPOSITE ABOVE: In the living room, more screens conceal pocket doors; a bronze statue of the Hindu god Shiva punctuates the space. "I tried to keep the artifacts and art to a minimum. The whole experience is the water," says Rhonda Luongo.

Habitués of classic old yacht harbors can be unforgiving of anything thrust in their midst that veers from the strictly nautical. Fabrics are canvas and sailcloth, colors predominantly crisp white and marine blue. Surface materials don't vary: boat decks of fiberglass or assiduously maintained teak; creaky, weathered dock planks. Subtlety is tacit. If something does command attention, it is usually no more semaphoric than a yacht club burgee fluttering at the top of a visiting mast.

There is, however, one world-class boating community where a massive, nonseaworthy, *nonconforming* structure tied to the end of a long dock is not considered sacrilege. In Sausalito, the Indian-inspired *Taj*—as it is called for its stylistic resemblance to the famed Agra mausoleum—is instead a cherished local landmark, a floating, painted wood avatar of a waterfront culture in which reticence and rectitude are, traditionally, the lesser graces.

Just across the Golden Gate Bridge from San Francisco, the sun-flecked town of Sausalito revels as much in its idiosyncrasy as in its cosmopolitanism and sheer physical beauty. Colorful San Francisco émigrés have long drifted north, finding sustenance (and cheap live-aboard berths) in the tidelands of Richardson Bay. After World War II—when the ragtag mélange included almost anything that wouldn't sink: war-surplus landing craft, decommissioned ferries, hay barges, a converted Pullman car—the fabled houseboats of Sausalito accreted to



several hundred (technically, a houseboat has an engine and a means of navigation, but the term has come to be synonymous with "floating home").

Set apart from the other, clustered, houseboats (it anchors an active yacht harbor a bit south), the *Taj* was one of the first in the United States to be commissioned as architecture. With most of the earlier examples supported by lightweight foam, limiting the livable area, master carpenter Forbes Kiddoo started making ferro-cement concrete hulls for floating homes in the late 1960s. In *Sausalito Houseboats: Aquatic Architecture of Sausalito*, Kathy Shaffer notes that while Kiddoo was not the first to fabricate a barge from reinforced concrete, he did initiate full-height, space-maximizing "basements": innovations that "allowed for an additional floor below the waterline and added buoyancy in order to build larger."

The *Taj* was conceived by the retail magnate and San Francisco social fixture Prentis Cobb Hale as a venue for weekend entertaining. On the drawing board of architects Charles Porter and Robert Steinwedell, it became a fantasy *pied-à-mer*: a waterfront folly of arabesques, ogee arches, cupolas and colonnades. Kiddoo, who had devised a mix for waterproof concrete, constructed the overscale barge in 1968 and George Lino the shell in 1969, but Hale had to abandon the project before completion. Credit for realizing the original intent, and much more, goes to William Harlan, a Bay Area real estate developer who eventually acquired the *Taj*. He introduced a Kashmirian thematic overlay that moved beyond lark and whimsy; his research involved visiting the Vale of Kashmir in northern India, where he studied the sumptuously appointed residences afloat on Dal Lake.

Enter, into the *Taj* narrative, John and Rhonda Luongo. He is a partner in a Silicon Valley venture capital firm, she a former choreographer turned interior designer, who, for the past several years, has overseen the houseboat's latest incarnation. After having caught







A background in dance taught Luongo "to view spaces in motion"—an apt skill in dealing with a constantly moving site.

notice of its impending sale in a nightly news segment (when Harlan put the *Taj* up for auction, it was also, reportedly, a front-page story in India), which led to their purchase, the couple began the process of bringing it to a condition of structural durability—and of personalizing the décor. Their most apparent, most controversial, change was repainting the white exterior in what Rhonda Luongo describes as "blue-green-tinted taupe," chosen, after many trials, for its "lack of high contrast with the shades of the water."

Through the efforts of those previously involved, and now the Luongos, the *Taj* represents a blended replicating of Moorish and Mughal architecture, a hybrid style that embodies Indian, Persian and Islamic elements. Its three levels comprise an astonishing 12 rooms and 4,500 square feet. Behind an inscrutable façade flanked by two onion-shaped fiberglass domes (a departure from the Taj Mahal's beloved single icon), Luongo has composed a purple-and-gold-accented



tableau that, although far from nautical in look or feel, is her response to the "mood" of the building. A background in dance, she offers, taught her "to view spaces in motion"—an apt skill in dealing with both the history of the residence and a constantly moving (with the currents and tides) site.

Arrived at from the forecourt (the Hindi *jilaukhana*), whose arched bays and ornamental *jali* screens are proportionally reminiscent of Agra (filigreed fascias also echo its portal), the main living area is a vista-dominated expanse. A pocketing wall, customized by San Francisco architect Albert Pastine—"industrial grade," says Luongo, "as almost everything here has to be"—opens to the broad aft deck (*pishtaq*) for an extraordinary merging with the water. Privacy, attainable on the other three sides, is nonexistent here: Passing boats come within inches of the low railing—an antique bronze elephant guarding the deck only heightening curiosity about what lies inside.

In the living area, a prominent circular skylight and four smaller ones—rebuilt by Pastine, who also installed all new roofing—combine with authentically patterned grilles at the perimeter to transfer the light patterns common to this type of architecture. The pale travertine floor matches the tones of the upholstery and the window coverings: "It was a challenge to find ways of using weather-resistant materials in creating something true to the motif," says Luongo. With the dining room, she faced another

continued on page 264

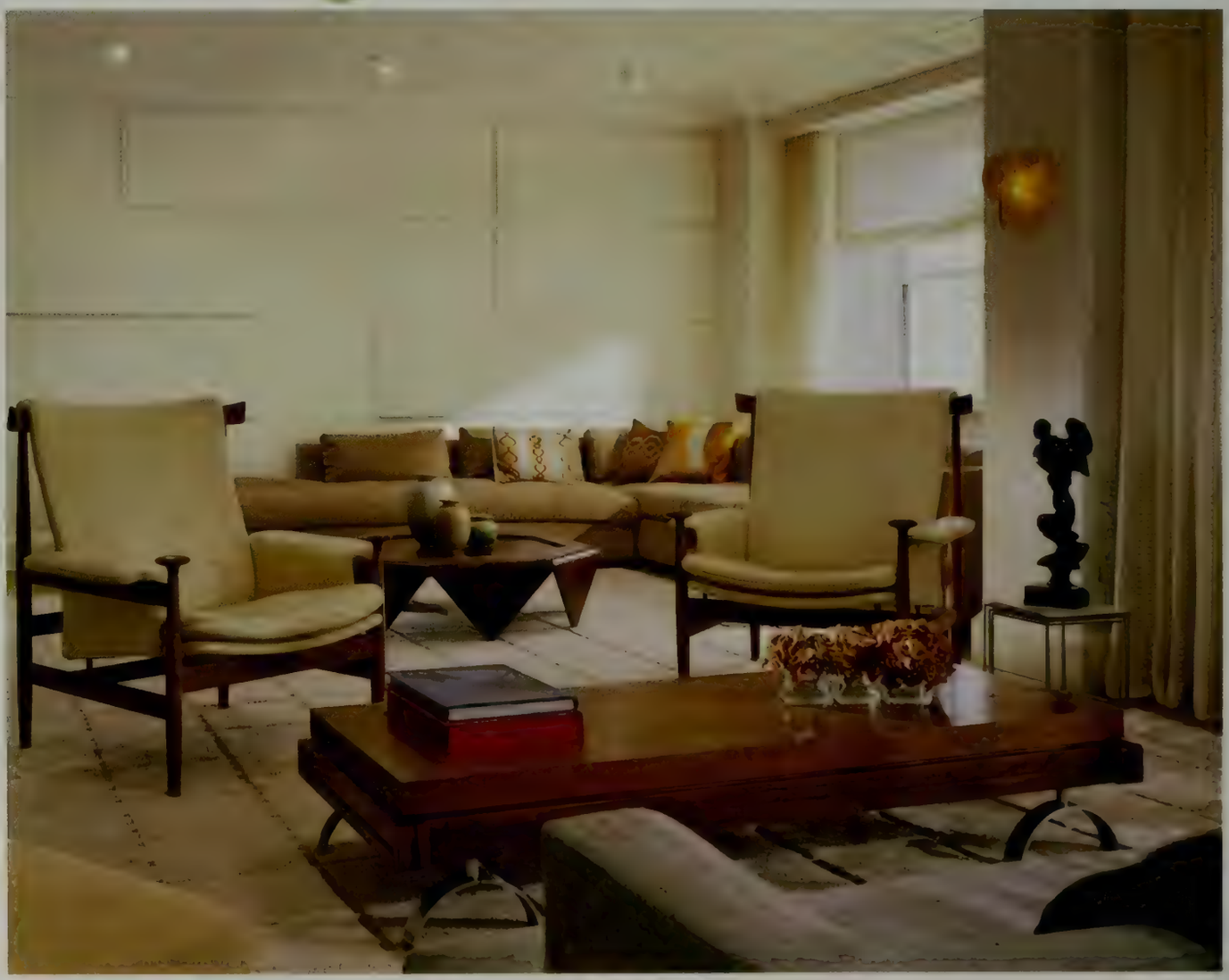
OPPOSITE TOP: "I had specified hand-painted tile as the flooring in the dining room. However, the contractor calculated that it would have been too heavy, so carpet was substituted," she explains. OPPOSITE ABOVE: Colored panels soften the light that streams into the master suite.

"I wasn't interested in going in a completely marine-nautical direction. It was more important to enhance its original intent," says Luongo. ABOVE: The family room.

Interior Architecture and Design by Ike Kligerman Barkley
Text by Mildred F. Schmertz
Photography by Durston Saylor

Midcentury Dialogue

REIMAGINING A CLASSIC MODERN MANHATTAN DUPLEX



In Manhattan, Ike Kligerman Barkley renovated a 10-room apartment in a classic mid-20th-century Modern building for a couple and their four children. ABOVE: The living area is furnished with an international mix of Modern pieces. FJ Hakimian carpet. Kravet sofa fabric. Larsen drapery fabric. RIGHT: In the entrance hall, beyond the Giacomo Benevelli sculpture that hangs on the wall at left, the architects encased the duplex's stair with panels of etched glass.



The revised floor plan stresses openness, as in the interconnected living and dining areas. The wall paneling was conceived with the furniture designs of Gio Ponti in mind. A plywood screen by Charles and Ray Eames mixes with Modern furniture from Finland. Edelman chair leather.



Architect John Ike, of Ike Kligerman Barkley Architects, thought it was a fine idea when a couple who had engaged him to renovate a 4,500-square-foot apartment they had just bought decided that most of its furniture should be of Scandinavian and Italian origins and from the mid–20th century. He was not surprised by their request. "That whole era has been very popular in the last 10 years, and clients are more willing to embrace it," he explains. One of the reasons, he points out, is that good French and English furniture has become so difficult to find that other markets have opened up.

The apartment is located in a New York City residential complex built in 1960. Because the building itself is a well-known and admired specimen of mid-20th-century Modern urban architecture, the couple had good reason to furnish their apartment in a manner that would go with it. With Ike's help, they have acquired the best original pieces they could find from Scandinavia and Italy that belong to or prefigure that brilliant period of design. They have also welcomed the work of Charles and Ray Eames.

Ike Kligerman Barkley reconfigured the floor plan of the apartment, a duplex, to create a more open sense of space for the couple and their four teenage children. The entrance hall leads to the living and dining areas, which now flow into each other uninterrupted by walls. The study opens from the far end of the living area to form an L shape and is separated from the entrance hall by an enclosed stair that leads to the second-floor bedrooms. The compact stair, given the rigor of the plan, could not have been properly redesigned to swirl or twist splendidly upward; instead it had to remain as it was. The architects enclosed it on three sides with a backlit, satin etched-glass wall that is supported by an elegant, delicately scaled metal frame.

Silhouetted against the glass are


ADAM FUSS



Between the entrance hall, with its 1950s Italian glass-and-mahogany credenza, and the breakfast room, Ike Kligerman Barkley installed floor-to-ceiling sliding doors, creating the option of a single continuous volume. The glass door panels are satin-etched for when privacy is needed. Surface downlighting is used in both spaces.

two contemporary vases by Lone Skov Madsen. On the far side of the glass enclosure is the study. The wall itself holds a television and shelves for pottery and glassware. The sitting area in the study includes a circa 1962 teak-frame chair, with its original brown leather upholstery, by the Danish cabinetmaker Ludvig Pontoppidan. Johannes Andersen designed the low table, another Danish product, one from the 1950s.

A major piece in the clients' collection is a chest of drawers designed around 1950 by Gio Ponti, the leading Italian architect and industrial designer of his day. Prominently placed in the entrance hall in front of a painted, paneled wall, the root-veneered chest has sculptural raised panels and brass feet. Panels also appear on the walls of the living and dining areas, each designed, according to Kligerman, in the spirit of Ponti's furniture.

In the dining area are a 1940s mahogany table and chairs by Finnish furniture manufacturer Boman. Separating the dining and living areas are two objects: a low sideboard made of solid flamed birch in the 1930s and unattributed; and a folded screen in molded plywood designed in 1946 by Charles and Ray Eames. In 1957 Nils Landberg, the Swedish engraver and glassware designer, conceived the goblets that grace the table. Sconces, designed by Paolo Venini in the 1950s and made on Murano of amber glass, softly light both the dining and living areas in the evening.

The living area features an eclectic mix of furnishings. At the wall is a banquette that faces an octagonal rosewood low table designed in the 1960s by the Brazilian Julio Katinsky. Two circa 1961 armchairs, known as Bwana chairs, display the Danish architect Finn Juhl's interest in primitive, especially African, forms. The walnut low table with the half-circle chrome legs is a 1960s piece by the American Paul Tuttle. A single small work of sculpture, placed below the Venini sconce, dominates the space. Created by the Swedish artist Björn Selder, it is called *The Master of Birds*.

The most visually exciting wall in the apartment contains a see-through saltwater aquarium that is the focus of both the kitchen and the breakfast room. The latter also holds the furniture of the most



ABOVE: "The saltwater aquarium built into a wall of cabinetry is the focal point of the breakfast room," John Ike says. The oak table and chairs, which have detailed carved motifs, are the circa 1910 designs of Eliel Saarinen. The pendant lamp, from Sweden, was made in 1940. BELOW: The first-floor plan of the 4,500-square-foot apartment.

1 ENTRANCE HALL
2 LIVING AREA
3 DINING AREA
4 STUDY
5 BATHS
6 STAFF QUARTERS
7 BREAKFAST ROOM
8 KITCHEN

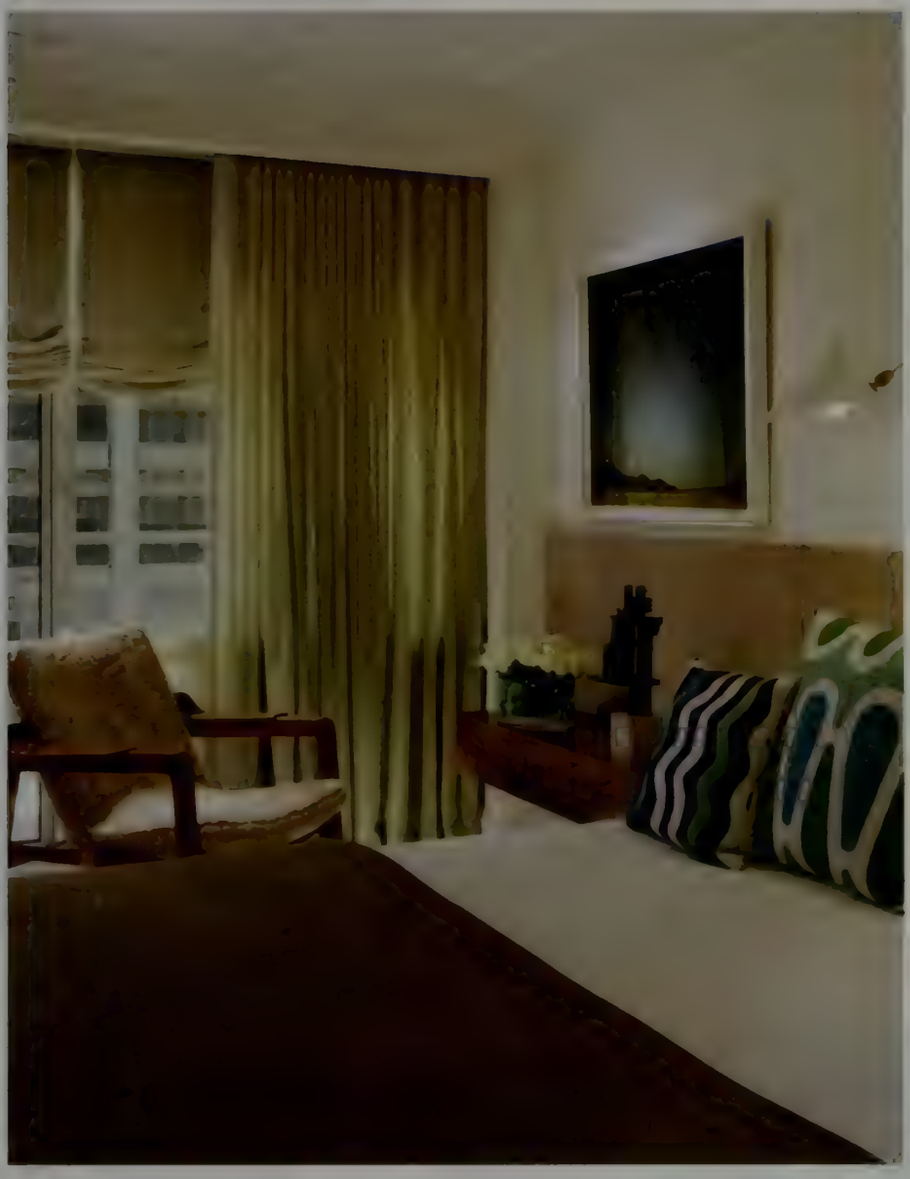


First Floor

Ike Kligerman Barkley reconfigured the plan to create a more open sense of space for the couple and their four children.



"The couple were active participants in everything it took to accomplish their goal," Barkley recalls.



LEFT: In the study, glass shelves float from the wall, displaying ceramics designed by Arne Bang, Jacob Bang and Jorgen Mogensen and glassware designed by Nanny Still. FJ Hakimian carpet. Sony television. ABOVE: Sliding glass doors open the master bedroom to its own terrace. On the wall, above the sculpture by Peter Chinni, is a desert landscape photograph by Richard Misrach. Roman shade silk, Lee Jofa. Larsen chair fabric.

historic interest—a table and eight chairs of carved oak designed circa 1910 by Finnish-born architect Eliel Saarinen. (This was before he left Finland for a life at Cranbrook that began in 1925 and ended with his death in 1950.) Given his ultimate distinction as a master architect who was also a peerless designer of interiors and furniture, such early work has museum stature and is therefore more than just collectible. Yet there it is, a historically noteworthy table and set of chairs, belonging to a family that uses it for breakfast every day. Better, perhaps, to be part of daily life than in public view behind a velvet rope. "The couple were active participants in everything it took to accomplish their goal," Barkley recalls. "They were totally engaged and learned what they needed to know." Maybe they deserve the quotidian custody of this particular Saarinen legacy. □

Visit ArchitecturalDigest.com for more features on the architecture and interior design of Ike Kligerman Barkley.

Ralph Lauren



Within the Modern Chairman collection from Ralph Lauren Home (888-475-7674; www.rlhome.polo.com) are imaginative accessories to complement a well-stocked bar. Among them are a dice bottle stopper, a jockey cap bottle opener and a whistle jigger, all $75.



Eastern Stars

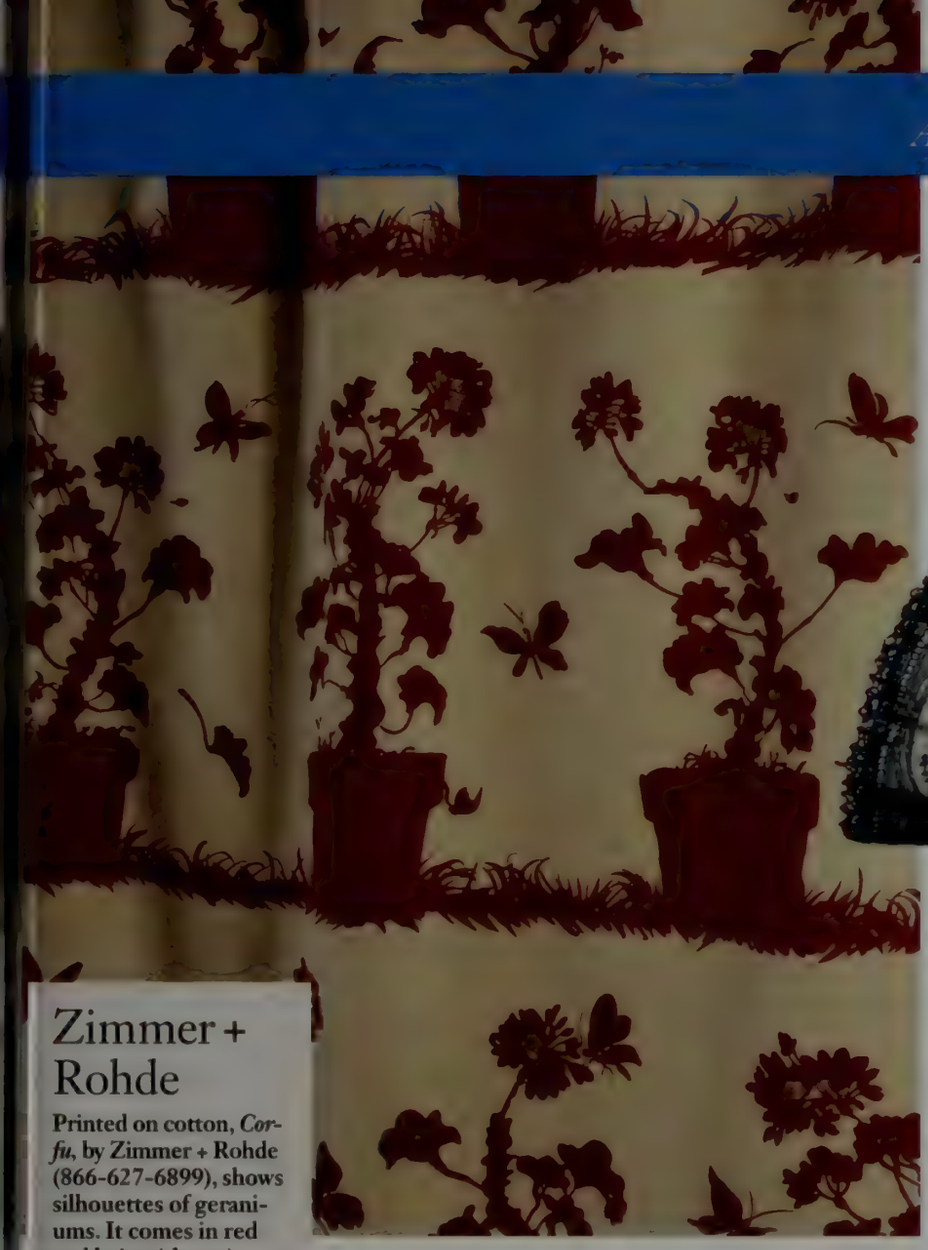
Douglas Dawson Gallery (312-226-7975; www.douglasdawson.com) in Chicago specializes in ancient and historic non-Western art. An 18th- or 19th-century miniature stupa, $9,500, from Burma, stands just two feet tall.



Moveable Seats

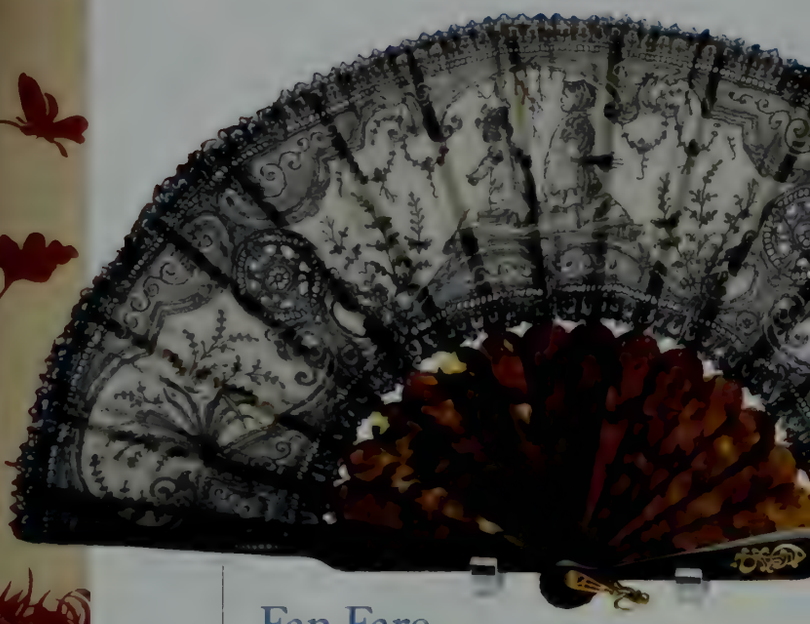
A 1960s modular table by Rodolfo Bonetto, $950, which stacks to form a bookcase or separates for seating, is at **Galerie Sommerlath**, with four Willy Rizzo black-lacquer-and-brushed-steel chairs, $3,600.

Galerie Sommerlath, 9608 Venice Blvd.
Culver City, CA 90232; 310-838-0102
www.french50s60s.com



Zimmer + Rohde

Printed on cotton, *Corfu*, by Zimmer + Rohde (866-627-6899), shows silhouettes of geraniums. It comes in red and beige (shown), along with other color combinations.



Fan Fare

Romanov Russia (312-335-3913; www.romanovrussia.com) specializes in imperial Russian memorabilia. A tortoiseshell-and-black-lace fan, $65,000, has a diamond-and-silver cipher of Empress Maria Feodorovna, the mother of Czar Nicholas II.



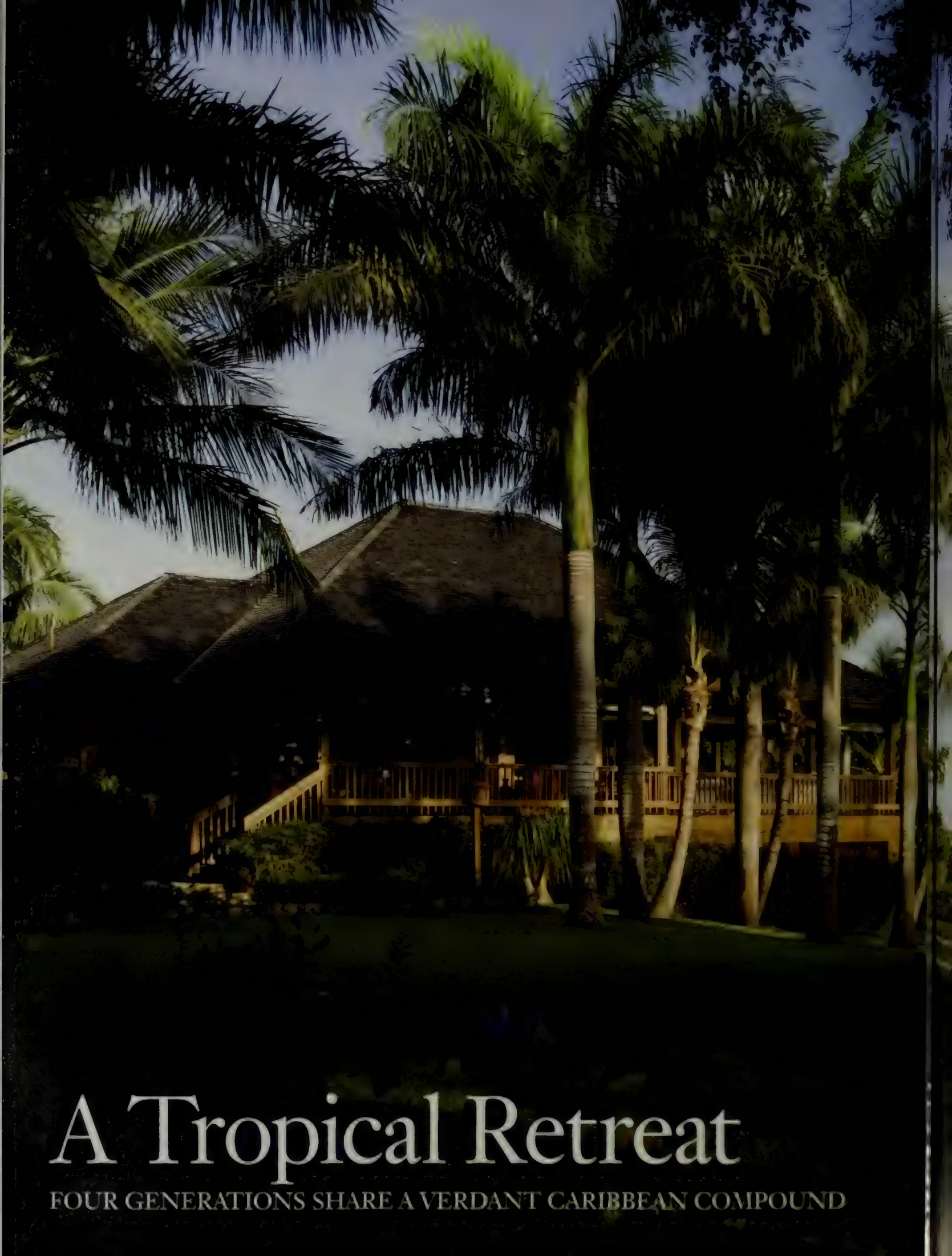
Under Fire

William Haines Designs (310-289-0280; www.williamhaines.com) has reissued a fire grate, $7,200, fabricated of black-finished iron with gold-finished brass points, originally created in the 1950s for the designer's Beverly Hills office.



Best of Drawers

You Can't Lay Down Your Memories, a chest of drawers, $25,500, by Dutch artist Tejo Remy is at 2120 (561-585-8371; www.newdesign2120.com). Another example from the series of the same name is at MoMA in New York. □



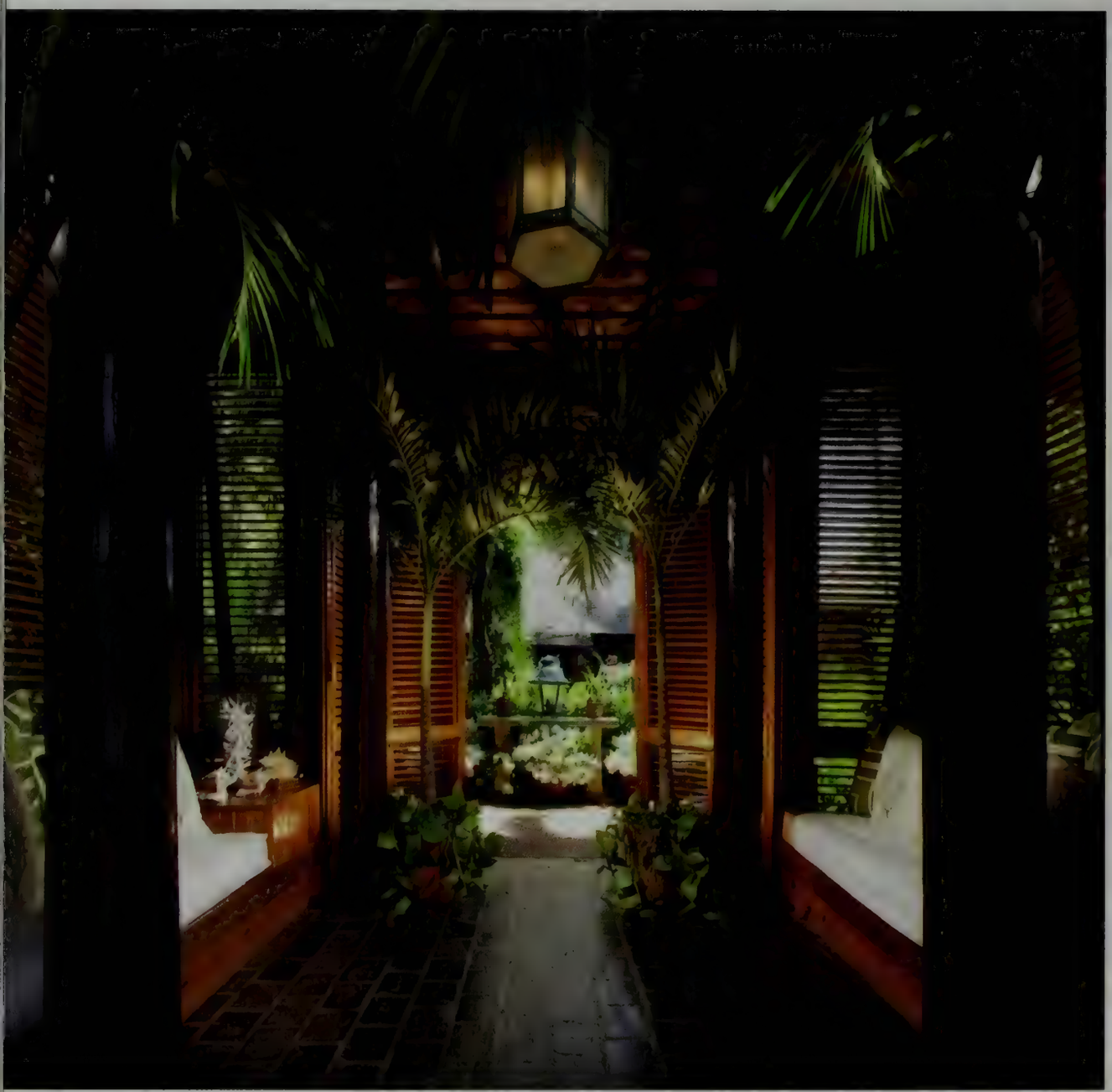
A Tropical Retreat

FOUR GENERATIONS SHARE A VERDANT CARIBBEAN COMPOUND



Brothers and sugar magnates Pepe and Alfy Fanjul created a Balinese-style beachfront family compound in the Dominican Republic. Made up of a series of casitas in a lush Caribbean setting, the complex has "understated tropical elegance," says the interior designer, Lillian Fernandez, Alfy Fanjul's daughter. Pepe Fanjul's wife, Emilia, worked with landscape designer Omar Garrido on the gardens.

Interior Design by Lillian Fernandez
Text by Nancy Collins/Photography by Dan Forer





"The Balinese style allows the trade winds to circulate and gives an indoor-outdoor atmosphere to the rooms," says Fernandez. ABOVE: The entranceway to Casa Grande Framina, which has flooring made of railroad ties. ABOVE RIGHT: The library. OPPOSITE: Open shutters in the living room accommodate sea views. Clarence House cushion fabric.

This one's *definitely* all in the family.

Twenty-three years ago Pepe Fanjul went to the Dominican Republic on business and stayed for love. "I thought, wouldn't it be wonderful to have a house in the Caribbean, a very airy, outdoor atmosphere—not busy—with ocean views from every window and lots of grass and greens, since my wife is an expert gardener. We didn't want a marble palace; nothing formal like our New York apartment or even my ranch, just something that fit the area, a Caribbean feel—Bali Caribbean, if you will."

Not surprisingly, Alfy Fanjul was on the same page—make that beach. For 20 years the two brothers have thrived not only as siblings but as business partners, most recently in a prominent sugar company. So when the charmingly indigenous La Romana house of the late Gulf + Western chairman, Charles Bluhdorn—with its blood-mahogany floors, great room, library, bedroom and three bungalows—became available, the two snapped it up.

"And it's ideal," Pepe Fanjul says of their his-and-his property, on the Casa de Campo resort, "because though we share the main house, on either side—Alfy on the right, me left—we each have a separate residence"—not to mention beach. "Since the cottages connect by outdoor walkways," says designer Lillian Fernandez, "the house flows as one space."

She ought to know. Alfy Fanjul's daughter, Fernandez has been there since the beginning, when, "after making a few al-

terations to make it livable, the families moved in. Being a big, traditional Cuban family, we love being together; in fact, we've lived next door to each other, to my grandparents, all my life. And this house is a continuation of that—family, friends, tons of kids always around, everybody sitting down together at the table."

And, of course, outdoors. "It's a typical Balinese house—totally open, no window treatments, because the only thing we do inside is sleep," she explains, a sentiment echoed by her uncle. "As much as I can be, I'm outside," says Pepe Fanjul. "It's where we do all our entertaining. If we go into the house at night, ever, it's because it's raining. The inside areas," he chuckles, "are what I would call emergency areas."

Which is exactly what the Dominican



Republic turned into when Hurricane George suddenly ripped through it on September 20, 1998. "It was like a scene from World War II," Pepe Fanjul says of the devastation he encountered upon arriving in Santo Domingo a week after the storm shredded the island. As for the family's house, "everything was wrecked, from wastebaskets on up," recalls Fernandez. "The walls were gone; the roof was in the driveway; the only thing left in the library was the floors." She pauses. "To go there the day after and see how much suffering the people went through made me unbelievably sad. But in six months they rebuilt. You'd never have known what happened. We were up and running by Christmas, which is when our real decorating began."

Today, while the family shows up for Christmas, New Year's and a couple of weeks in February and April, the Fanjul boys land on the property's heliport for board meetings, though "working in paradise," laughs Pepe Fanjul, "is harder than working in your office."

Paradise indeed. Thanks to his wife, Emilia, the spacious grounds are draped in emerald foliage, awash in an array of exquisitely nurtured, rainbow-hued tropical plants. The main house, meanwhile, with its wicker and its lavish, sink-into sofas, remains a cool study in timeless, tropical chic, "very casual, very family, very 'don't-worry-you're-going-to-break-something,'" as Fernandez puts it. "Everything gets redone often, but the house doesn't feel new because, since it's on the ocean, nothing stays new for long."

The property's most cherished accoutrement, however, is constant and irreplaceable. "What makes the island is the Dominican people," Fernandez says. "Not only do they know how to enjoy themselves, they have the most beautiful disposition, always offering help. You never hear a Dominican say, 'I can't do that,' just, 'I'll try my best to see if I can.' They make it an extraordinary place to spend time."

Pepe Fanjul doesn't disagree. "If you're going to have a house in the tropics, I can't think of a nicer place. In fact, frankly, you can't beat it." □



The lofty master bedroom opens onto an office, left, and a terrace, at rear. "We have breakfast there every day," Pepe Fanjul says. The formality of the four-poster and upholstered furniture is offset by casual Balinese-style architectural elements, including unpainted wood walls, high beam ceilings and wide shuttered doorways. Local folk art is displayed throughout.



"As much as I can be, I'm outside," remarks Pepe Fanjul



A mahogany-decked pool area fronts two of the master bedrooms and creates a link to the guest casitas. Damaged during Hurricane George in 1998, the compound—designed by William Cox—was restored and added on to by Simón López Morales. "It's better than ever," says Fanjul.

we go into the house at night, ever, it's because it's raining."



Old World and New

A HARMONIOUS EVOLUTION FOR A 1920S HOUSE ON LAKE MICHIGAN

Architecture by Marvin Herman & Associates/Interior Design by Mariette Himes Gomez, ASID
Landscape Architecture by Heynssens + Grassman/Text by Amanda Vaill/Photography by Tony Soluri

The client's brief to Mariette Himes Gomez was a daunting one: "Make this the best house you have ever done." But to the designer, it was less a challenge than an invitation. A self-described minimalist with a strong classic sensibility whose work is more client-driven than style-driven, Gomez immediately took to the 1929 French Normandy–style house on the shores of Lake Michigan. "It's a masterpiece of building," she says, "with lovely details throughout. What it needed was the perfect balance of appropriate furnishings and decoration."



In finding that balance, Gomez was fortunate to have an enthusiastic and sympathetic client, who was, she says, "incredibly involved." A financial services professional with a young family, he had spent several years in Europe, where he developed an eye for English and French antiques and art. Gomez was also teamed with architect Marvin Herman, whose responsiveness to his client's instincts echoed hers and whose passion for the project was infectious.

"This house is a charmer," says Herman. "It's well proportioned and well balanced. And it has a fascinating history. The first owner was an amateur opera singer who created a two-story music gallery for her performances; it had a double-arm staircase leading to a stage on the second level."



"We seamlessly incorporated a number of additions to the house n the same architectural style," designer Mariette Himes Gomez opposite below) says of a French Normandy–style residence on Chicago's Lake Michigan, which she and architect Marvin Herpan renovated for a couple. Architect Ernest Mayo designed the riginal house in 1929. OPPOSITE: The front entrance. THIS PAGE: The sofas in the living room are copies of a Syrie Maugham origiul. Stark drapery fabric.

"Part of my job description is to find the perfect place for every piece," says Mariette Himes Gomez.

In 1931 she added a Prohibition-era entertainment room with a bar area hidden behind paneling that opened at the touch of a button. And as an antidote to cold midwestern winters, the walls were covered with canvas panels depicting a fanciful, vaguely Moroccan seacoast, lush with date palms; the floor was paved with cobalt-blue Mediterranean tiles, and the ceiling was painted with silver leaf. The rest of the house was somewhat less whimsical but equally rich in detail: The dining room was paneled in walnut, the music gallery's walls were picked out with plasterwork, and the library's ceiling was coffered with 1,000 squares, each imprinted with a different rose. But by the time the client saw it, the house had suffered from the vicissitudes of time, including water damage, and the depredations of a previous owner's dog, whose sprints through the double-height gallery had left deep claw marks in the parquetry floor.

None of this mattered to the client, an aficionado of historic buildings who immediately fell in love with the place and gave Herman and Gomez the task of transforming it into the home of his dreams. As it turned out, Herman had a head start: His firm had carried out a mid-1990s renovation of the house for an earlier client—"an immense help to us," he says, "because we could see what we could have or should have done to it before."

This time around, Herman was charged with expanding the residence for his new client's family and bringing it into the 21st century while restoring the glorious features that had made the client want it in the first place. This involved adding a bedroom wing with playroom, offices,



***The Dunes at Knocke, Belgium*, by Camille Pissarro hangs above the fireplace in the reading room. The chesterfield dates to circa 1880. A circa 1850 carved oak writing table and chair, attributed to Carl Leistler, are by the window. The carpet is from Doris Leslie Blau.**





Painted canvas wall panels depicting coastal scenes and a cobalt-blue tile floor give the Moroccan room, which is original to the house, "a fanciful feel," Gomez says. Chandelier, Charles Edwards. Chair silk, Jim Thompson. Sofa fabric, Kirk Brummel. Ottoman paisley, Fonthill. OPPOSITE: The master bedroom. Ormolu sconce, Christie's. Bergamo wallcovering. Drapery fabric from Brunschwig & Fils.

and an expanded kitchen with a breakfast room; installing new wiring; and matching stone facing on the exterior and replacing damaged plaster detailing in virtually every room. "In the case of the library," says Herman, "that beautiful coffered ceiling was sagging, and we had to rip up the floor on the second story and guy-wire the whole thing back into place so that it looked as if nothing had been done."

Meanwhile, Gomez was grappling with how to make her own work invisible. "I always have to give myself a thesis when I do a project," she says, "and in this case, I wanted the house to look as if it had always been there." She began by purchasing a variety of soft-hued antique carpets, their palette establishing the whole tone of the house. She then called on Donald Kaufman to mix wall colors for each room. "It was a huge undertaking to get the interiors to look mature," she says.

Gomez was helped by her client's eye for, as she puts it, "the very best-quality English furniture." A trip with him to the Olympia antiques fair in London yielded an extraordinary mahogany bookcase, its fabric-screened cabinet doors still sporting the original silk. Later finds included a massive partners desk, made in 1860 after a design by Thomas Chippendale, a Viennese carved oak library table and matching chair (an unusual pairing) and a set of Regency chairs and matching settee. An Anglo-Indian round table with whimsically carved legs is the centerpiece of the





ABOVE: Herman restored the coffered ceiling in the library. "The ceiling has 1,000 squares with 1,000 roses," he notes. A circa 1860 partners desk, after Thomas Chippendale, is near two circa 1760 Scottish side chairs. Marvin Alexander bouillotte lamps and sconce. Doris Leslie Blau carpet.

understated entrance hall. "Part of my job description," Gomez says, "is to find the perfect place for every piece."

She is also, as she sees it, "the curator who makes it all work"—who devises an equilibrium between the architecture, the design and the client's taste. A case in point is the former music gallery, now the living room, where the star attraction is the view of the lake through clerestory windows at the center of the eastern wall. Gomez



The east terrace overlooks Lake Michigan. A staircase leads down to a private beach. Heynssens + Grassman landscaped the garden. The circa 1900 marble reclining lion is from Christie's. Brown Jordan wrought iron sofa and chairs.

chose furnishings—including a Regency sideboard and tables and a pair of deep, comfortable sofas copied from an original by Syrie Maugham—for their clean lines and neutral palette so as not to compete with the view. And what would have been a focal point in any other room, a Renoir purchased by her client, one of a number of Impressionist and early-Modernist paintings in his collection, is instead placed above the sideboard on a side wall—a gesture that downplays its importance and integrates it into the life of the house.

It's a gesture that characterizes the designer and the architect's achievement in this residence. Nothing appears "done"; everything seems harmonious, whole and, above all, personal. "A good designer," says Mariette Himes Gomez, "is someone who lets clients create their own history. These people knew exactly what they wanted—they were ready." Fortunately for them, they found partners who could take them where they wanted to go. □

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continued from page 205

Fabricius and Kastholm and reclining armchairs from 1962 by Finnish architect Yrjo Kukkapuro. The pieces all speak to each other across time in the language of abstraction, summarizing a hundred years of invention.

The sense of authenticity emanates from noble materials that have aged—the worn leather of a 1948 settee by Danish cabinetmaker and designer Jacob Kjaer, for example, and the ebonized wood of a side chair by the Swede Carl Bergsten, from 1906. Mindel and Shelton play these materials off the polished chrome, aluminum and bronze of the kitchen and bar. "It's a collage, a layering of history, set against elements of our time," says Mindel.

Josef Hoffmann and Loos, among other Germanic Modernists, designed *gesamtkunstwerks*, and Mindel and Shelton here also controlled everything, soup to nuts, from the floor plan to the fabrics. "When you do it all, you have an opportunity to make the space better by integrating all the elements," says Shelton. "The shell is not alien to the contents, and the furniture completes the shell."

Through their process of gentle rather than radical transformation, the apartment seems fresh, new and high IQ. At the same time, the design suggests that

> For the architects, old does not necessarily mean good, and they set out to distill the apartment, making the core of its historicism stronger.

the apartment was built this way back in the early 1900s, and the same discerning family collected each new wave of invention, creating a gallery of heirlooms over several generations.

"We were trying to distill it to be the best the building could have been, empowering history without reiterating it," says Mindel. "The design represents a collage of history, but in the present. It's modern without alienating the past, and historical without alienating the present and future. I think the apartment looks like today." □

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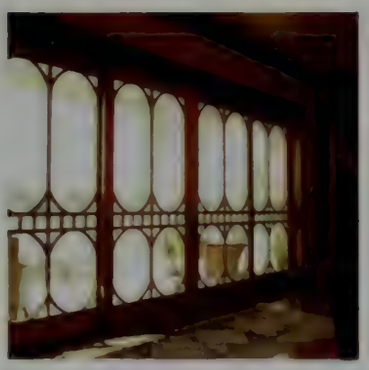
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LIVING THE DREAM

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Following his original impulse to increase the sense of scale, Corrigan chose large pieces of furniture, which dominate the main rooms without crowding them. "One thing I've never understood about French interiors is the furniture," he remarks. "The French have this amazing variety of grand, beautiful spaces, and they furnish them with a few spindly chairs that no one wants to sit on! However historic places are, I very much believe in designing them for the way we live now. So I put in furniture and objects not only from France but from all over the place—from Stockholm and London to Milan—because I thought they would go together in a lively, lighthearted way while creating a really warm, inviting atmosphere."

Surprise and theatricality also set the tone in the master bedroom, where a large Aubusson tapestry and several giltwood mirrors lend panache to what would otherwise be a typical, small, 19th-century bedroom. For the guest room, however, the client decided to rein in her fantasy in case it proved too overbearing for the family and friends she intended it for. "We thought we'd have just one normal room," she concedes. "I think some of my children

> The interior is "a kind of jewel box, filled with decorative surprises."

find the crisp white walls a relief after the richness of the rest of the décor—although they've come to love the overall effect as much as I do.

"Part of the whole raison d'être of this place is to be able to have people to stay," the resident continues. "I love shopping for the freshest of fresh food in the local street markets and cooking dinner for my guests. Very often people will stop over for a few nights on their way somewhere else, and I love the spontaneity that entails. But in the end what I wanted most from this apartment—which is different from any other place I've ever had—was change. Tim understood this instinctively, and he has created a kind of stage on which you can become someone else. All I had to say to him was: 'Don't forget, when I go to Paris, I'm another person!'" □

A WATERFRONT FOLLY

continued from page 237

exigency atypical of residential design. The tile she specified, hand-painted to look like an Oriental carpet, would have made that side too heavy (she settled on an actual Oriental rug). Weight distribution and counterbalancing the occasional rocking motion (the two kitchens had to be fitted with extra-tight hinges and latches) are, she explains, "the things you're forced to take into account with a floating structure."

Below water level, the spaces change from outwardly focused to very enclosed. Subaquatic living is not for everyone; Luongo embraced the restrictions, with

> She has composed a tableau that is her response to the "mood" of the building.

her aesthetic reaching its *Arabian Nights* apogee in the secluded master suite. As throughout the interior, the private realm adheres to the basic idea of Mughal decoration: in all aspects, colorful and intricately detailed. Along with a second bedroom and bath, there is, below, a study and a wine cellar. Sensual pleasures were not sacrificed for location: The master bath has a sauna, a spa and a heated tile floor; the wine is always perfectly chilled.

Topside, where the upper-level pavilion and viewing deck take full advantage of the 360-degree views, Pastine continued the upgrades. With new doors, the pavilion now serves as protected guest quarters; in the two multiarched bays underneath the domes, daytime seating converts to beds. The architect added a stairway (again, engineered for positive weight balance on that end) to connect the three levels, an adjunct to the interior elevator.

An abiding enigma, the *Taj* advances the spirited mythology of Sausalito. Some of the lore (memories are hazy) has it the locus of days-long rock bacchanals in the 1970s; some involves eccentric details (submarine air locks?). One weekend John Luongo took a guided kayak tour of the waterfront. "The stories they told as we paddled past the houseboat, not knowing I was the owner—like that an Arabian prince had once lived here—were maybe a little more exciting and intriguing than the reality," he observes. "But who knows? It's all very Sausalito." □

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